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"NOTORIOUS"

Screen Play
by
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Shooting Script, 1946

"NOTORIOUS"

RETAKE - SCENE #352

EXT: TERRACE - DAY

WILD LINES ONLY OVER L.S. already shot:

SEBASTIAN
Drink your coffee, my dear. It's getting cold.

ALICIA
Are you going out this afternoon, Alex?

CLOSE SHOT, starting on Sebastian with cigar box, PULLING BACK to Alicia at table, MOVING IN to CLOSEUP of coffee cup as she drinks, PULLING BACK to Mme. Sebastian in chair nearby, sewing. (Matching positions of L.S.)

SEBASTIAN
(cigar box business)
No, darling. I have a lot of letters to write. What are you going to do?"

ALICIA
Oh, I have just a little shopping. I'd like to go to ---------'s. Then I think I'll drop in at --------'s to see if they have any new books in from New York.

SEBASTIAN
(voice over Alicia's coffee cup)
(and over Mme. sewing)
While you're down there, would you mind going into---------'s and see if my cigars have arrived? There should be at least a thousand. If they've arrived, you might ask them to keep them in their humidor for me....

NOTORIOUS

FADE IN

INT. FEDERAL COURT - MIAMI, FLORIDA

1 LONG SHOT - a camera is standing in the aisle just a few yards this side of the rail that divides the spectators from the rest of the court. Beyond the rail we see the standing figure of a man who is to be sentenced by the judge. Beyond him is the judge sitting at his high desk, and behind the judge is draped an American flag. Near us in the f.g. are the heads of the spectators when our FADE IN is completed.

JUDGE
Let the prisoner step forward.

The prisoner steps a foot or two toward the bar.

JUDGE (cont'd)
Is there any legal reason why sentence should not be pronounced?

COUNSEL FOR THE DEFENDANT
No, Your Honor.

HUBERMAN (the defendant)
(speaking out defiantly and nervously)
Yes, I have something to say. You can put me away, but you can't put away what's going to happen to you and to this whole country - next time! Next time we are going to ....

Huberman's counsel has put a restraining hand on Huberman's arm. He whispers to Huberman, obviously advising him to be quiet. The judge, seeing that Huberman is not going to say anymore, frowns, continues:

(CONTINUED)

1 (CONTINUED)

JUDGE
It is the judgment of this court that the defendant John Huberman, having been found guilty of the crime of treason against the United States by the jury of this court for the Southern district of Florida at Miami, be committed to the custody of the United States Attorney-General for imprisonment in an institution of the penitentiary type for a period of twenty years, and it is the further judgment of this court that he pay a fine to the sum of ten thousand dollars and stand committed until such fine is paid. And the defendant may be forthwith remanded to the custody of the United States Marshal.....Court is now adjourned.

A United States Marshal rises from the front bench, taps Huberman on the arm and leads him out through a side door.

Suddenly, the head of a young woman rises and turns into the camera. It is just as though she were seated at the left and right underneath the camera lens. As her big head fills the screen, the CAMERA BEGINS TO RETREAT BEFORE her. She is a well-groomed young woman, chic, but whose face is expressionless. As she walks, voices come over her.

VOICES
Just a minute, Miss Huberman.
Hold it, Miss Huberman -
Look this way, won't you please, Miss Huberman --

Flashlights explode over her face as we get an impression that she has emerged from the court. She glances around her as more voices come across.

1ST NEWSPAPER MAN
We'd like a statement from you, Miss Huberman - about your father -

2ND NEWSPAPERMAN
For instance, do you think your father got what he deserved?

Miss Huberman doesn't answer. She starts to move forward continuously, and again the voices continue.

3RD NEWSPAPERMAN
What are your plans, Miss Huberman - do you intend staying in Miami?

(CONTINUED)

1 (CONTINUED)

2ND NEWSPAPERMAN
Could we say that you're pleased that your father is going to pay the penalty for being a German worker?

1ST NEWSPAPERMAN
I think you ought to say something, Miss Huberman, so people will know where you stand.

Still Miss Huberman refuses to answer. Her face moves out of scene and for a moment a camera gets a glimpse of the newspapermen's faces as they gaze after her. The CAMERA SWINGS OFF these faces and takes in a WAIST SHOT of two other men. They move slightly forward. One of them is Devlin and the other is a short man with myopic glasses, named Adams.

DEVLIN
Let me know if she tries to leave town. I'll be at headquarters most of the day.

Adams nods and starts out of the picture as Devlin moves forward and contemplates the departed Miss Huberman and her follower.

FADE OUT

FADE IN

EXT. MIAMI BUNGALOW - DAY

2 LONG SHOT - a Miami Beach street. It is early morning. All appears to be quite calm until we hear the movement of quiet footsteps. An elongated shadow moves across the bottom of the picture. It passes from right to left out of scene.

DISSOLVE

INT. MIAMI BUNGALOW - DAY

3 SEMI-CLOSEUP - Alicia Huberman is having breakfast. She is wearing a morning negligee. She is pouring coffee. On one side of the tray we get a glimpse of morning papers that are being laid aside. There is mention in the headlines of Huberman's trial of the day before. Alicia has poured a second cup of coffee. She rises and carries the cup across the room, the CAMERA FOLLOWING her. In her other hand she carries a clean cup. She hands it to Ernest Waylin, a man of forty whose manners are much better than his morals. As she hands him the coffee, Ernest is inclined to be a little wistful because the present scene is a little difficult for him. He feels he is doing something a bit ill-mannered. Ernest is speaking as Alicia passes him the coffee.

(CONTINUED)

ERNEST
Things always turn out a bit different than one hoped.

ALICIA
Yes - it's bad to hope about things. Cream?

ERNEST
(shaking his head and sighing)
I'm going to run smack into a blizzard in New York.

ALICIA
(seating herself on the settee beside him)
When are you leaving?

ERNEST
I'm taking the noon train. The planes are all booked. Everybody seems to be flying these days.

ALICIA
You're leaving today?

ERNEST
Yes.

ALICIA
You haven't much time - to pack -

ERNEST
I'm all packed.

ALICIA
(smiling)
You should have let me help you. It's an awful bore - packing -

ERNEST
Darling - you've been very charming - and I hate running off like an oaf - but - I've got to get back to business.

ALICIA
(smiling)
Yes, of course. And that policeman following me - and watching the house all night.

3 (CONTINUED)

ERNEST
What!

ALICIA
Oh, come now, Ernest. Let's not play ostrich - at this very sad moment.

Alicia rises and crossing to the table, replaces her coffee cup.

ALICIA (cont'd)
(bitterly)
There's nothing I can blame you for.....Papa's a traitor and his little girl has fleas.

ERNEST
(quietly)
Your father doesn't exactly add to your charms.

Alicia comes forward and fills the screen. Her manner is more tense, her voice mocking.

ALICIA
Yes, and who knows - like father, like daughter.

She turns away and moves away down the room.

4 SEMI-CLOSEUP - Ernest replies coolly.

ERNEST
I wouldn't talk like that, if I were you - even for fun.

5 SEMI-CLOSEUP

ALICIA
(tensely)
No?

ERNEST
(glances down at his watch and rises)
The rent on the bungalow is paid for another two weeks, by the way. And if you should care to take that trip to Havana - without me - that's been taken care of, too.

Alicia turns away coldly.

(CONTINUED)

5 (CONTINUED)

ALICIA
You're very kind....But I don't think I'll go to Havana this season....

She turns and we see her cross through a door in the background, into her bedroom.

5A MED. SHOT - Ernest, CAMERA PANNING WITH him, goes to a small box on a table. He opens the box, takes out a handful of cigars and stuffs them into his coat pocket. He shakes the box to be sure there are no cigars left in it, throws the empty box into wastepaper basket just as Alicia re-enters the room. She crosses to Ernest, holding a diamond bracelet in her hand.

ALICIA
Here.

ERNEST
That's not mine. It's yours.

ALICIA
It's your again.

ERNEST
You're being a little silly, my dear.

ALICIA
I don't like souvenirs of - unhappy times.

She holds the bracelet out.

ERNEST
Frankly, I didn't expect you to make a scene, my dear -

ALICIA
(thrusting the bracelet into his hand)
Do you call this a scene? Don't flatter yourself - I'm not making any scenes over you. I ought to have my head examined for ever having said hello to you. Now run along.
(she looks significantly out the window)
--before the guy outside runs you in for knowing Alicia Huberman.

The CAMERA DOLLIES FORWARD, PASSING Ernest and Alicia, THROUGH the window at an ANGLE. Across the street, a little ways down the street we see the slowly pacing figure of the FBI man. There is the SOUND of the door closing after Ernest as the scene slowly:

FADES OUT

FADE IN

EXT. BUNGALOW - DAY

6 LONG SHOT - This is the same shot that we saw earlier in the day. Direction of the shadow of the man watching has changed. A car pulls up in the foreground and stops. The figure which was creating the shadow has moved forward to lean in by the car door, the driver of which is Devlin. The CAMERA MOVES IN until their two big heads fill the screen.

DEVLIN
Anything new?

ADAMS
The man left - took two suitcases.

DEVLIN
If she starts pulling out --
let me know -- in plenty of time.

ADAMS
Sure. Don't think she will.
She ain't budged all day.

The car pulls away and the watching detective moves out of the picture. We are left with an empty scene shooting across the roadway to the bungalow beyond. The whole scene changes from day to night although the angle has not changed.

DISSOLVE

INT. MIAMI BUNGALOW - NIGHT

7 SEMI-LONG SHOT. A party is in progress. Besides Alicia Huberman who is the hostess, a group of six people are in the room.

Alicia is seated toward the f.g. facing the camera. Opposite her, on one end of a couch, sits a man with his back to us. Seated also opposite Alicia on the other end of the couch is a white-haired gentleman remarkably suntanned and weather beaten. He is dashingly dressed in a yachting coat and white trousers and has the air of being an athlete despite his advanced years. His face, rugged and amiable, is half turned toward Alicia. In the b.g. a single couple, clasped tightly is dancing, or rather swaying while stationary to the MUSIC from a phonograph. They are Ethel and Mr. Hopkin. Farther in the b.g., toward the side of the room, another couple occupy another couch. The man is practically asleep.

There are empty bottles around and glasses, and some broken glassware underfoot. On a table in front of Alicia are one or two bottles still full. The company is all tipsy in varying degrees, with glasses in hand.

(CONTINUED)

7 (CONTINUED)

MR. HOPKIN
(dancing with
Ethel in the b.g.;
his voice morose)
Been coming to Florida fifteen years. Never caught a fish. Never seen a fish caught.

ETHEL
I love fishin'. Simply love it!

MR. HOPKIN
Never seen one. Never seen hide nor hair of a fish.

ETHEL
I don't know why it is - but fish always come to me. I guess you've got to have fish-appeal.
(she sighs wearily)
Would you care to pause for refreshments, Mr. Hopkin?

Mr. Hopkin continues to dip and sway.

Miss Jackson calls to Alicia from her seat on the divan in the rear of the room:

MISS JACKSON
Were you really followed by the police? Must be very exciting, Alicia.

ALICIA
(over her shoulder)
I'm going to shoot it out with them tomorrow.

The Commodore chuckles.

ALICIA (cont'd)
Your glass is empty, Commodore. Here --

She reaches for a bottle.

COMMODORE
No. Had enough, Alicia. So have you.

ALICIA
Don't be silly. The important drinking hasn't started yet.

She pours herself a drink.

(CONTINUED)

7 (CONTINUED)

MR. HOPKIN
(still swaying with Ethel)
Everybody down here's got a stuffed fish hanging on the wall. But when'd they get it - I'd like to know ---

ALICIA
(to the other man opposite her)
How about you, handsome?

MAN
(holding up his glass; his back to camera)
Thank you.

ALICIA
(pouring him a drink)
Haven't I seen you somewhere before?

MAN
I don't think so.

ALICIA
Doesn't matter. I like party crashers.

MISS JACKSON
(from other side of the room)
He didn't crash the party. I brought him.

ETHEL
(tired voice)
Mr. Hopkin, do you mind if I sit down?

MR. HOPKIN
Wouldn't think of it.

They continue dancing.

ALICIA
I hate mean, underhanded people like policemen - pussyfooting after you.

Miss Jackson has come forward from the couch. She holds out an empty glass.

(CONTINUED)

7 (CONTINUED)

ALICIA (cont'd)
Of course, I'm a marked woman. And I'm liable to blow up the Panama Canal any minute --
(sees Miss Jackson's glass)
Do you want some ice in it, darling?

MISS JACKSON
No thank you.

Alicia pours her glass.

COMMODORE
It's not becoming for a lovely girl like you - to be worried about policemen. You won't be - tomorrow.

ALICIA
Really?

COMMODORE
We sail at ten.

ALICIA
(mocking)
Really? Just sail away?
(looks around, sees Ethel and Mr. Hopkin dancing stupidly)
What this party needs - is a little gland treatment.

MR. HOPKIN
Show me a fish and I'll show you a liar.

COMMODORE
We'd better start breaking up, Alicia. Leave at ten - have to be on board by nine. One week in Havana and - this whole thing about your father'll be blown over when you get back.

ALICIA
Do you love me, Commodore?

COMMODORE
You're a very beautiful woman.

ALICIA
I've got to have another drink - to appreciate that.

(CONTINUED)

7 (CONTINUED)

She leans forward and pours a drink. Mr. Hopkin breaks away from Ethel.

ETHEL
(to Mr. Hopkin)
Where you going?

MR. HOPKIN
Fishing.

ETHEL
This time of night - you're mad!

MR. HOPKIN
What's the difference - there ain't no fish day or night.

Alicia turns her attention to the man opposite her.

ALICIA
How about you, laddie? You still drinking?

MAN
I wouldn't mind another, thank you.

ALICIA
You know something, I like you.

COMMODORE
I'll see you on board, Alicia. Nine o'clock.

ALICIA
I'll have to think that over.

COMMODORE
You don't have to bring anything - We'll pick up some things in Havana. Start over --

ETHEL
(looking at the collapsed Mr. Hopkin)
I think I'll have to leave him here to dry out, Alicia.

ALICIA
Sorry, you'll all have to go.
(directly to man opposite her)
It's been a perfectly hideous party --

She lifts her glass and drinks.

DISSOLVE OUT

DISSOLVE IN

INT. MIAMI BUNGALOW - NIGHT - (AN HOUR LATER)

8 SEMI-LONG SHOT - almost filling the screen and back to the camera is the head and shoulders of the mysterious member of the party. Alicia sits opposite him, facing camera. Her head is thrown back and she is listening to a record playing on the victrola. Mr. Hopkins is asleep on the couch in the b.g.

The CAMERA MOVES AROUND SLOWLY until it takes in Alicia and her vis-a-vis in profile. For the first time we are on his face. It is, of course, Devlin.

DEVLIN
Why do you like that song?

ALICIA
Because it's a lot of hooey. Nothing like a love song - to give you a laugh.

DEVLIN
That's right.

He drinks.

ALICIA
This one - is my favorite joke. Somewhere I'll find you - you rotter.

She drinks.

DEVLIN
Sort of hunting song -

The record comes to an end.

ALICIA
How about we have a picnic?

DEVLIN
Outside?

ALICIA
Too stuffy in here for a picnic.

DEVLIN
Wanna swim?

ALICIA
No.
(holds up the bottle)
Want to finish this?

DEVLIN
Shame to leave it.

She refills his glass. He drinks it.

(CONTINUED)

Alicia rises and starts for the door and lurches. Devlin follows her. His hand steadies her by the elbow. CAMERA FOLLOWS them closely.

ALICIA
My car's outside.

DEVLIN
Naturally.

ALICIA
Want to go for a ride?

DEVLIN
Wouldn't mind.

9 SEMI-LONG SHOT - (NIGHT) the sleeping Hopkins FROM his VIEWPOINT.

10 SEMI-CLOSEUP - (NIGHT) - the two again.

DEVLIN
(looking at the sleeping Hopkins)
What about your guest?

ALICIA
He'll crawl out under his own steam.
(she sways in the opened doorway)
I'm going to drive - that's understood.

DEVLIN
Better take your coat - it's chilly.

ALICIA
You'll do.

DISSOLVE

EXT. MIAMI HIGHWAY - NIGHT

11 LONG SHOT - We see a long deserted road by the sea in which a strong moon is reflected. An open car moves swiftly into scene and speeds a bit erratically towards us.

DISSOLVE

INT. CAR - NIGHT

12 MED. SHOT. In the open car are Alicia and Devlin. Alicia is at the wheel. Her eyes are half shut and a smile is on her face. The wind slaps her hair wildly about.

13 SEMI-LONG SHOT - (NIGHT). The CAMERA IS TRAVELING SLIGHTLY AHEAD of the car so that we are able to get a near view of Alicia's erratic driving. For an instant the car swerves and barely avoids crashing into a ditch. She pulls it onto road again.

INT. CAR - NIGHT

14 SEMI-CLOSEUP

ALICIA
How am I doing?

DEVLIN
Not bad.

ALICIA
Is there a fog - or am I imagining things?

Alicia's head lolls over the wheel.

DEVLIN
(quietly, as they careen along)
You're falling asleep.

Alicia straightens up.

ALICIA
Thanks. I'm going to step on it when we get on the straight road. Want to see me?

DEVLIN
Go ahead.

ALICIA
Scared?

DEVLIN
No.

ALICIA
You're not scared of anything, are you?

DEVLIN
Not too much.

ALICIA
(lurches over the wheel)
That fog gets me.

DEVLIN
It's your hair in your eyes.

(CONTINUED)

14 (CONTINUED)

Alicia tucks her hair back with one hand as the car zigzags swiftly on.

ALICIA
What's the speedometer say?

DEVLIN
Sixty-five.

Alicia gives him a glance.

ALICIA
I'm going to make it eighty - and wipe that grin off your face - I don't like gentlemen - who grin at me.

EXT. CAR - NIGHT

15 SEMI-LONG SHOT. The car's speed increases. It goes screaming around the bend on two wheels.

INT. CAR - NIGHT

16 SEMI-CLOSEUP - Devlin remains staring ahead and smoking his cigarette. Suddenly, above the noise of the car is heard the sound of a motorcycle siren. Devlin glances back and then leans over towards Alicia.

DEVLIN
Cops.

ALICIA
What?

DEVLIN
(stiffly)
A policeman is chasing us.

He leans forward and puts his hand out towards the mirror.

17 CLOSEUP - Devlin's hand adjusting the driving mirror. In it we see the bright lights of the chasing cop coming up behind them.

DEVLIN
Have a look.

18 SEMI-CLOSEUP - the two - SHOOTING CLOSELY DOWN on them. Alicia sways over the wheel.

(CONTINUED)

18 (CONTINUED)

DEVLIN
What's the matter?

ALICIA
They make me sick.

CAMERA PULLS BACK and we see the motor cop racing alongside their car.

19 SEMI-CLOSEUP - the two.

DEVLIN
He wants to talk to us.

Alicia slows down the car and eventually pulls on the hand brake, as she flops back into her seat.

ALICIA
Drunken driving - my second offense. Now I go to jail. Whole family in jail. Who cares? Written on my license - drunken driving - two months ago.

20 SEMI-LONG SHOT - (NIGHT). The car comes to a stop. The motor cop drives ahead a bit. He dismounts and returns to them.

21 MED. SHOT - (NIGHT). Cop leans against the side of the car and says grimly:

COP
Havin' a time for yourself, aren't you?

ALICIA
(woozily)
People like you ought to be in bed.

COP
Drunk, eh?

22-24 CLOSEUP - Devlin. His hand feels inside his inside coat pocket. He says softly:

DEVLIN
Just a minute, officer.

COP
No arguments. You ain't got a leg to stand on.

Devlin has removed a wallet-like case during the policeman's remark and hands it to him.

(CONTINUED)

The CAMERA PULLS BACK with it. The cop takes it and examines the contents under the flashlight. After several moments, he walks around to Devlin's side of the car - and returns the wallet.

COP
Sorry - but you didn't speak up.

DEVLIN
That's all right.

COP
Sure you can handle her?

DEVLIN
No trouble.

COP
O.K.

He salutes Devlin and walks out of the picture. We hear him start his motorcycle and drive off.

ALICIA
He saw my license.

Devlin is silent. A pause.

ALICIA (cont'd)
Where's the ticket? He didn't give me a ticket? Did he? No.
(sits up and stares at Devlin)
What's your name -

DEVLIN
Dev for short.

ALICIA
(staring at him)
You showed that cop something, didn't you? And he saluted you.

DEVLIN
Did he?

ALICIA
I saw him.

DEVLIN
Let's get going.

ALICIA
Why - you double-crossing buzzard. You're a cop.

DEVLIN
We'll argue later.

(CONTINUED)

22- (CONTINUED)
24

ALICIA
Crashing my party - a federal cop! Like that buzzard with the glasses. Tailing me to get something on me - And me - falling for you!
(she pulls at him angrily)
Get out of my car! You viper! Get out of my car!

Devlin pays no attention to Alicia's pummeling fists. Quietly, almost tenderly, he puts his hand under her chin, turns her face around and looks into her eyes. Alicia's blows subside. She stares at him as if to say, "Don't you dare kiss me!" Calmly and deliberatly Devlin clips her on the chin, and Alicia sinks back with her eyes closed. Devlin pushes her to the other side of the seat, slips behind the wheel, and grimly starts the car.

25 LONG SHOT - (NIGHT). The car speeds on away into the darkness as the scene

FADES OUT

FADE IN

INT. MIAMI BUNGALOW BEDROOM - MORNING

26 SEMI-CLOSEUP. Alicia is lying in bed asleep. A light effect of a sun blind being raised brightens the scene, causing the sun to shine directly onto Alicia. She opens her eyes, gives a slight moan, and presses her hand to her temple, then looks around to get her bearings.

27 CLOSEUP - Alicia. Her head still on the pillow, she raises slightly, realizes she is in her own bed, and with a gesture of impatience throws the weight of the bedcovers back. (They are o.s.)

28 SEMI-CLOSEUP. Devlin stands in the open doorway to Alicia's room, leaning casually against the frame and looking at Alicia. He is shaved and looking as fit as a fiddle.

29 SEMI-CLOSEUP - Alicia FROM Devlin's VIEWPOINT. She is not, as we expected, in night attire, but has slept fully dressed -- in the same dress she wore during the previous night's party and in the ride with Devlin. She looks down at herself.

30 MED. SHOT - Devlin and Alicia. He indicates a tall glass full of liquid he has put on the table beside Alicia's bed.

DEVLIN
You'd better drink that.

Alicia looks at the drink he has indicated, then back at him questioningly.

DEVLIN (cont'd)
I just made it for you. It's a special recipe of mine for brain fever.

31 CLOSE SHOT - Alicia. In grim silence she sits up, picks up the glass, drinks from it, shudders from the bitter taste, then glares at Devlin, her face still screwed up with distaste.

ALICIA
(grimly)
You -- you copper!
(groans)

32 MED. SHOT.

DEVLIN
Finish it.

Alicia drinks the full glass as Devlin stands watching with a look of proprietory satisfaction.

DEVLIN (cont'd)
Feel better?

Alicia gives an apologetic burp.

DEVLIN (cont'd)
Your stomach'll feel warm in a minute -- and then you'll get rid of those cobwebs up here --
(taps the back of his head)

ALICIA
What's all this solic -- solicit ---
(she gives up, can't quite make "solicitude")
What do you care how I feel?

DEVLIN
Got a little job for you.

ALICIA
Oh...why all the long build-up?

(CONTINUED)

DEVLIN
Well, in the first place I --

ALICIA
You don't have to tell me... There's only one job you coppers would want me for. Well, you can forget it!

DEVLIN
I figured you might be interested in helping me out.

ALICIA
You're not very good at figuring, Mr. --

DEVLIN
(supplying the name)
Devlin.

ALICIA
I'm no stool pigeon!

DEVLIN
(going on relentlessly)
The Department has authorized me to engage you to do some work for us. It's a job in Rio.

ALICIA
(grimacing)
Go 'way. The whole thing bores me.

DEVLIN
Certain of the Nazi gentry with whom your father worked are beached in Brazil.

ALICIA
I tell you I'm not interested.

DEVLIN
The Brazilian government has asked us to help smoke them out. My chief thinks that the daughter of a -- a --

ALICIA
A traitor?

DEVLIN
Well...he thinks you might be valuable in the work. The undercover boys would sort of admire you -- and trust you. And you could make up a little for your daddy's peculiarities. That is -- if you felt in the mood.

(CONTINUED)

32 (CONTINUED)

ALICIA
Why should I?

DEVLIN
Patriotism.

ALICIA
That word gives me a pain. No, thank you, I don't go for patriotism -- or patriots.

During this last speech, CAMERA PANS Devlin THROUGH INTO the living room. We see him pick up a paper-wrapped phonograph record from the couch. He crosses to the victrola.

DEVLIN
(sarcastic humor)
I'd like to dispute that with you.

33 SEMI-LONG SHOT - SHOOTING THROUGH the door of the living room INTO the bedroom. Alicia, sitting on the bed, calls out with voice slightly raised:

ALICIA
Waving the flag with one hand -- and picking pockets with the other -- that's your patriotism. You can have it.

34 SEMI-CLOSEUP - Devlin. He now has the record unwrapped. He holds it up.

DEVLIN
We've had your bungalow wired for three months.
(reads from the label)
"Conversation between John Huberman and his daughter, Alicia, six-thirty p.m., January 9th, 1946, at Miami Beach, Florida."

He starts to adjust the record on the machine.

35 CLOSEUP - Alicia, startled.

36 SEMI-CLOSEUP - Devlin, adjusting the needle.

DEVLIN
This is some of the evidence we didn't use at the trial.

37 CLOSEUP - Alicia.

ALICIA
(quietly)
I don't want to hear that.

38 SEMI-CLOSEUP - Devlin.

DEVLIN
All right, hard-boiled. You just relax and listen a few minutes.

The record begins to play the following dialogue as Devlin looks across to Alicia's direction:

HUBERMAN'S VOICE
There is for us, both of us, a mint of money in it, Alicia.

ALICIA'S VOICE
I told you before Christmas I wouldn't do it.

39 SEMI-CLOSEUP - Alicia. She has walked to the open doorway and stands listening.

HUBERMAN'S VOICE
You don't use your judgment. You can have anything what you want. The work is easy.

ALICIA'S VOICE
I'm not listening, father.

Devlin walks into the shot and stands quietly leaning against the doorframe, a little in front of Alicia. As the record continues, we see that Alicia is moved and disturbed at being thus exposed, but is careful not to let Devlin see it.

HUBERMAN'S VOICE
This is not your country, is it?

ALICIA'S VOICE
My mother was born here. We have American citizenship.

HUBERMAN'S VOICE
Where is your judgment? In your feelings you are Cherman! You got to listen to me. You don't know what we stand for!

ALICIA'S VOICE
I know what you stand for -- you and all your murdering swine. I've hated you ever since I found out.

(CONTINUED)

HUBERMAN'S VOICE
My daughter, don't talk to me like that!

ALICIA'S VOICE
Stay on your side of the table!

HUBERMAN'S VOICE
Alicia -- put your voice down.

ALICIA'S VOICE
I hate you all -- and I love this country. Understand that?

Devlin steals a little look at Alicia. She avoids his gaze.

ALICIA'S VOICE (cont'd)
I love it -- and I'll see you all hanged before I raise a finger against it. Now, go on -- get out of here, or, so help me, I'll turn you in. And don't ever come near me or speak to me again about your rotten schemes -- never!

The record stops automatically. Devlin looks at Alicia quizzically. She still stares out as she says:

ALICIA
(controlling her tears)
That doesn't prove much. I didn't turn him in.

DEVLIN
We didn't expect you to. That was for Nazis -- to turn in their fathers.
(pauses, looks at her)
Well, what do you say?

ALICIA
(angrily, against her own tears)
Oh, get out and leave me alone! I've got my own life to lead. Fun, that's me. Fun all the time! With people I like -- my own kind. No underhanded cops who want to set me up in a shooting gallery. But -- people who treat me right -- and like me -- and understand me.

The bell rings. The old commodore opens the door.

COMMODORE
Good morning, Alicia.

ALICIA
(staring at him)
Hello.

COMMODORE
Thought you might need a hand this morning. We're sailing with the tide, you know. You ready?

ALICIA
(blinking)
The tide. Oh, yes.

COMMODORE
Don't tell me you've forgotten, honey.

ALICIA
Almost.

COMMODORE
I'll help you pack -- although you really don't need anything. Got everything on board.

ALICIA
Thanks. I'll pack myself.

COMMODORE
We're moored at the hotel pier -- you know the spot.

ALICIA
Yes.

COMMODORE
(leaving)
You're a darling --
(beams at Devlin)
Sweetest girl I ever knew.
(to Alicia)
See you soon.

He goes out. Devlin stands looking at Alicia. She smiles wryly. They stand looking at each other. Alicia laughs and nods toward the departed commodore.

ALICIA
You tell him.

DEVLIN
(grinning)
Okay.

He starts out, picking up his hat. Halfway to the door he turns back, deposits his hat back on the table. Then, whistling, he goes out the door.

FADE OUT

FADE IN

EXT. PICTORIAL VIEW OF RIO HARBOR - EARLY EVENING

40 The arrival of the Pan-American Airways plane. The plane should be flying in very high, just before it begins to come down for landing.

DISSOLVE

41 A NEARER VIEW of the plane showing the landing wheels being lowered.

DISSOLVE

INT. PLANE

42 LONG SHOT - the passengers are looking out of the window at their first view of Rio Harbor.

Alicia is sitting alone. She is watching Devlin rise from a seat toward the front of the plane. He stands talking briefly to its other occupant - a good-looking man of middle years.

Devlin walks to Alicia and sits down beside her.

43 MED. SHOT - Devlin and Alicia - sitting together.

ALICIA
Now, there's what I call an attractive man.

DEVLIN
You'll be seeing him in Rio.

ALICIA
No, I won't. I won't be seeing any man in Rio.

DEVLIN
I think you will. That's our chief, Paul Prescott.

ALICIA
Oh...

Devlin enjoys her surprise.

ALICIA (cont'd)
Has he said anything about the job?

DEVLIN
No.

(CONTINUED)

ALICIA
No hints?

DEVLIN
No. He had some news about your father.

ALICIA
(frowning)
What about him?

DEVLIN
He died this morning.

ALICIA
(stares at him)
Oh.
(pause)
How?

DEVLIN
A poison capsule.

ALICIA
(slowly)
He did it himself?

DEVLIN
Yes. In his cell.
(he looks at her)
Sorry.

ALICIA
(quietly)
I thought - he would.
(pause)
Poor man -- I hated him, but I can feel sorry for him now.
(looks at Devlin)
I used to think he was wonderful - when I was a little girl. He was a sort of hero to me. The war made him crazy -- and vicious.
(she frowns and adds softly)
Did it take long?

DEVLIN
No. A few minutes.

ALICIA
I don't know why I should feel so bad. I hated him so. When I found out -- a few years ago -- what he was -- everything went to pot. I didn't care what happened to me. But now -- I remember how nice he once was -- how nice we both were. Very nice.

DEVLIN
(taking her hand)
Would you like a drink -- or something?

ALICIA
No, thanks.
(her eyes intent)
It's a very curious feeling. As if something had happened to me - and not to him.
(pause)
You see -- I don't have to hate him anymore -- or myself.

DEVLIN
(looks out the window, back at Alicia)
Here's Rio.

Alicia turns and looks out the window.

DEVLIN (cont'd)
(kindly)
Well, I hope it will be a nice change for you.

Alicia smiles at him. He smiles back, then becomes impersonal again.

44 LONG SHOT - air view approach to Rio. Angle from nose of plane, as it appears to dive toward the city, passing the Christ statue.

DISSOLVE

EXT. MAIN SQUARE - RIO

45 We get a glimpse of the center of the city and all its activities.

DISSOLVE OUT

DISSOLVE IN

46 LONG SHOT - another avenue called Avenida Rio Branco containing many sidewalk cafes.

DISSOLVE

EXT. SIDEWALK CAFE - DAY

47 SEMI-LONG SHOT. A near giew of one particular cafe.

48 MED. SHOT - Devlin and Alicia sitting at a table looking out toward the street. Music comes from the cafe proper inside. Beyond their table, we can see the busy afternoon traffic and pedestrians. Alicia is sipping her highball.

ALICIA
I wonder if the Embassy or somebody would help me find a maid. I don't mind sweeping and dusting -- but I hate cooking. You might ask them.

DEVLIN
I'll ask.

ALICIA
While you're asking, ask them when I go to work -- and on what.
(out of the corner of her mouth)
Do you suppose there's anyone watching us? I wonder whether we're being followed or not.

DEVLIN
No. But if you carry on like that, we soon will be.

Alicia laughs at her own dramatics.

A waiter comes around and picks up their empty glasses. Devlin asks Alicia politely:

DEVLIN (cont'd)
Another of the same?

ALICIA
No, thank you. I've had enough.

DEVLIN
(to waiter)
One rum highball.

The waiter leaves. Alicia chuckles.

(CONTINUED)

DEVLIN
What's the joke?

ALICIA
Me. I've practically gone on the wagon. It's quite a change.

DEVLIN
It's a phase.

ALICIA
(smiling at him as the orchestra plays softly)
You don't think a woman - can change?

DEVLIN
Oh, yes. A change is fun -- for a while.

ALICIA
(smiling and calmly)
For a while! What a rat you are, Devlin!

DEVLIN
(grinning)
All right, you've been sober for eight days and -- so far as I know -- haven't met any new boy friends.

ALICIA
That's something.

DEVLIN
(smiling)
Eight days.

ALICIA
(quietly)
I'm very happy, Dev. Why can't you let me be happy?

49 CLOSEUP - Devlin. Devlin's hand patting hers.

50 MED. SHOT - the two again.

DEVLIN
Nobody's stopping you.

(CONTINUED)

ALICIA
Why don't you give that copper's brain of yours a rest? Every time you look at me, I can see it running over its slogans -- once a crook, always a crook. Once a tramp, always a tramp.

Devlin grins at her and pats her hand -- as she continues:

ALICIA (cont'd)
Go on, you can hold my hand. I won't blackmail you for it afterward.

The waiter returns with the drink. Devlin removes his hand and takes up the glass. Alicia waits for the waiter to leave and then continues softly:

ALICIA (cont'd)
You're scared, aren't you?

DEVLIN
I've always been scared of women. But I get over it.

ALICIA
This time you're scared of yourself. You're afraid you'll fall in love with me. Madly in love.

DEVLIN
That wouldn't be hard.

ALICIA
(smiling)
Careful.

DEVLIN
You enjoy making fun of me, don't you?

ALICIA
(softly)
I'm making fun of myself, Dev. I'm pretending I'm a very nice, unspoiled child -- whose heart is full of daisies and buttercups. And that when you look at me you see -- Shirley Temple.

DEVLIN
(quietly)
That's a nice day dream. And then what?

ALICIA
(mockingly)
Then you wake up and find that I've taken you in -- and that your slogans are always right -- once a tramp, always -- the same.
(she smiles at him)
I've changed my mind -- I think I'll have another drink -- a double to make up for lost time.

DEVLIN
No. I like it this way.

ALICIA
(sighing)
Thanks for the assist.
(she leans forward, speaks seriously, intensely)
Dev, why won't you believe in me -- just a little? Why won't you?

CAMERA HAS MOVED IN TO A CLOSEUP of Alicia for the last speech, and on this,

DISSOLVE OUT

DISSOLVE IN

EXT. HILLTOP OVERLOOKING RIO

51 LONG SHOT. The small figures of Alicia and Devlin are walking up to the crest of the hill, approaching the camera.

51A Wiast figures - Alicia and Devlin. Reaching the top of the hill, Alicia stops, turns to Devlin, speaks to him intensely, taunting:

ALICIA
I know why you won't, Dev....
you're sore at yourself!
You're in love with me, aren't
you? And you're sore because
you've fallen for the little
drunk you tailed in Miami and
you don't like it!

Devlin is facing her, listening. He doesn't answer, but as Alicia continues, we see from his face that she is hitting the mark. Alicia continues without interruption:

ALICIA (cont'd)
It makes you sick all over,
doesn't it? Everybody will
laugh at you .... that's what
happens when you fall for a
girl like me, isn't it?
(mounting sarcasm)
The invincible Devlin, in love
with somebody who isn't worth
even wasting the words on!
The fair-haired boy wanting
somebody who's cheap and who's
put everything decent out of her
heart! Poor Dev -- to love a
no-good gal, it must be awful
..... I'm sorry --

Devlin suddenly takes Alicia into his arms, stopping her words with a long, hard kiss.

DISSOLVE

INT. GOVERNMENT OFFICE - DAY

52 CLOSEUP - Paul Prescott. He sits at a very long council table.

PRESCOTT
Gentlemen, I assure you she is
the perfect type for the job.

(CONTINUED)

As he is speaking, the CAMERA DRAWS SLOWLY BACK revealing that other men are sitting around the table, grouped around Prescott. A severe-faced Brizilian dignitary named Julio Barosa sits at the head of the table. He answers Prescott as the CAMERA CONTINUES BACK until the little group is in the b.g. of the shot, at the far end of the enormously long, shiny table. One of the men is a plump, amiable-looking American with an Ohio drawl, named Walter Beardsley; another, a lean, serious-faced Brazilian of thirty-five, Ribiero, the secretary; another, a handsome and uniformed Brazilian colonel named Mario Ferreira; another, a heavier and moodier-looking Brazilian named Dr. Silva; and a Brazilian stenographer who takes notes during the talk.

BARBOSA
I do not question the girl. Such is not my objection. I simply question why you don't take the German chief into custody.

53 MED. GROUP SHOT.

FERREIRA
Excellency, what if we arrest this leader Sebastian? In two weeks a new leader takes his place and continues the work.

BARBOSA
I see, I see. So the next best plan is your plan, Captain Prescott?

PRESCOTT
I'm certain it'll get us what we want. The young lady knows how to make friends with gentlemen. We need somebody in his house -- in his confidence.

BARBOSA
You have faith in this procedure, Captain Prescott?

PRESCOTT
Yes, with somebody on the inside --

FERREIRA
You have consulted the young lady?

BEARDSLEY
No -- not yet. Our man Devlin brought her down two weeks ago. We've been waiting for Sebastian's return to Rio.

(CONTINUED)

FERREIRA
Has Mr. Devlin told her the nature of the work?

BEARDSLEY
We haven't discussed anything with him. But I can set your mind at rest about her.

BARBOSA
She is a patriot, Senor.

BEARDSLEY
I wasn't referring to her patriotism, Excellency..... The girl's ready mady for the job.
(he takes some papers out of a brief case)
Here's some information on her - just to assure everybody.
(he passes papers to Barbosa and Col. Ferreira)
Her father was a traitor - and highly regarded by the Germans, which will be a big help to her in crawling into this fellow's arms.

BARBOSA
(quietly)
But surely this man Sebastian has enough sense to become a little suspicious at this lovely stranger assaulting him.

PRESCOTT
You are right, Excellency. We selected Miss Huberman, however, for the very reason that she is not a stranger to Sebastian. Our information is that he was very much in love with her four years ago. He saw a lot of her - and her father at the time.

BEARDSLEY
He didn't quite make the grade. That happened before the girl walked out on her father.

DR. SILVA
That is very interesting - and makes the enterprise a little more reasonable.

53 (CONTINUED)

BARBOSA
You are sure of her - political side?

PRESCOTT
Yes.

BARBOSA
(with finality)
Well, I see nothing to be lost - if we proceed as you advise.

BEARDSLEY
Fine -
(he turns to Ribiero, the Brazilian secretary)
Will you get hold of Devlin and tell him we want him to come around right away?

DISSOLVE

EXT. COPA CABANA ROADWAY AND BEACH - DAY

54 LONG SHOT. We see the sweeping circle of apartment houses beyond. A car comes up into the f.g. and stops outside the entrance to an apartment house.

55 MED. SHOT, SHOOTING OVER the bonnet of the car, we see Devlin and Alicia alight and proceed into the building.

DISSOLVE

INT. ALICIA'S APARTMENT - DAY

56 LONG SHOT - Alicia and Devlin have just come in. Not talking, but happy, they cross directly out onto the terrace, Alicia tossing her hat onto a chair as she passes.

EXT. TERRACE - DAY

57-59 TWO SHOT AND INDIVIDUALS. The terrace overlooks the beach. Coming to the edge of the terrace, Alicia and Devlin immediately return to interrupted business. They go into a long kiss.

When they break out of the kiss, they remain very close together - their lips not far apart - and their arms still around each other as they speak only in soft murmurs. From time to time, their murmured conversation is broken by more kisses.

(CONTINUED)

DEVLIN
Why cook dinner? Why not go out to a restaurant like high-class folks?

ALICIA
Don't argue. I'm cooking dinner. And you're eating it.

DEVLIN
Why give yourself all that trouble?

ALICIA
What trouble?

DEVLIN
All that washing up afterwards.

ALICIA
We're going to have chicken-in-the-rough.

DEVLIN
What's that?

ALICIA
You eat it with your fingers.

Devlin lifts Alicia's hand to his lips, kisses it, gently bites one of her fingers.

DEVLIN
(as he does)
Like this?

ALICIA
(smiling)
What do you say?

DEVLIN
How many plates do we have to wash up?

ALICIA
Two.

DEVLIN
(after another kiss)
What do you put the chicken on?

ALICIA
Nothing...You take it straight out of the pan.

Devlin pauses - looks at her with a little smile.

DEVLIN
Do you mind if I have dinner with you tonight?

Alicia kisses him again. Devlin starts to move away toward the apartment.

ALICIA
Where are you going?

DEVLIN
If we aren't going out, I must call the hotel to see if there are any messages.

Alicia doesn't let go of his arm as they walk into the living room and to the phone.

INT. LIVING ROOM

60 Alicia and Devlin, very close, walk to the phone. Devlin takes the receiver from the cradle with one hand, but since his other arm is close around Alicia, has no free hand with which to dial. Alicia takes the receiver from him, holds it while he dials, gazing at each other all the time. Devlin takes the receiver back from Alicia, and they kiss again while waiting for an answer. They pull apart only enough for Alicia to murmur:

ALICIA
This is really a very strange love affair.

DEVLIN
What's strange about it?

ALICIA
Maybe - the fact that you don't love me.

There is an answer at the other end of the phone. Devlin turns his head only enough to speak into the mouthpiece.

DEVLIN
Hello. Palace Hotel? This is E. P. Devlin. Any messages for me?
(back to Alicia)
Look - when I don't love you I'll tell you so.

ALICIA
But you haven't told me - anthing.

DEVLIN
Actions speak louder than words.

ALICIA
What actions?

Another kiss for reply. Devlin hears the voice at the other end of the phone, breaks off kiss suddenly.

DEVLIN
(into phone)
Hello?.....oh, there is? Will you read it, please.
(listens, Alicia clinging to him closely)
Thank you.
(hangs up the phone - to Alicia, their lips still close)
Prescott wants me over right away.

ALICIA
Did he say what about?

DEVLIN
No.

ALICIA
It's probably our assignment.

DEVLIN
Probably.

ALICIA
It's a fine time for that. Just as I'm going to cook the chicken.

Still holding each other, they start to the door. They get to the door. He opens it.

DEVLIN
Do you want me to bring anything back?

ALICIA
What about a nice bottle of wine to celebrate?

Devlin kisses her.

DEVLIN
What time do you want me back?

ALICIA
(looking at clock in room)
Seven o'clock.

60 (CONTINUED)

DEVLIN
(another kiss)
I'll lay out the two plates.
(goes through the door - calls back softly)
Good-bye.

As the door closes, Alicia answers softly:

ALICIA
Good-bye.

DISSOLVE

INT. GOVERNMENT OFFICE - DAY

INSERT CLOSEUP - CHAMPAGNE BOTTLE - its neck showing above the paper wrappings - on a chair.

61 CAMERA PANS UP to Devlin standing in the room looking down at someone off scene, very disturbed.

PRESCOTT'S VOICE
(sharply)
What is it, Devlin? What's wrong?

DEVLIN
Well, I don't know whether Miss Huberman will do it!

CAMERA PULLS BACK revealing the rest of the room. Around a desk are seated Prescott and Beardsley. There is an empty chair behind Devlin and it is obvious he has just sprung to his feet.

PRESCOTT
What do you mean, Devlin - she won't do it? You haven't discussed it with her, have you?

DEVLIN
No. I didn't know what the job was myself until this moment.

PRESCOTT
(quietly)
Well then, why are you so certain she won't undertake the job?

DEVLIN
Well, she doesn't seem that sort of woman to me. She strikes me as being a rather.....

(CONTINUED)

61 (CONTINUED)

PRESCOTT
Devlin, I don't understand your attitude. Have you some personal interest in Alicia Huberman?

BEARDSLEY
(facetiously)
Maybe he's fallen in love with the lady.

PRESCOTT
(sharply)
I don't think that's a very nice thing to say, Mr. Beardsley! After all I don't think Devlin's the sort to associate with a person of Miss Huberman's reputation.
(to Devlin)
Why don't you think she'll do it?

DEVLIN
(haltingly)
Well, she's had no experience.

PRESCOTT
What experience does she lack, do you think?

DEVLIN
Well, she's never done anything crooked. She isn't trained to put on a show. They'll see through her.

PRESCOTT
Miss Huberman was chosen not only because her father gives her an ideal background, but because Sebastian knows her and was once in love with her.

62 CLOSE SHOT - Devlin, he subsides into his chair, deflated.

DEVLIN
(quietly)
I didn't know that.

63 BACK TO SCENE -

BEARDSLEY
(impatiently)
I don't know why we're arguing about petty things like this. We've got important work to do. We've got to get her inside that house of Sebastian's and find out what's going on there!

(CONTINUED)

63 (CONTINUED)

PRESCOTT
(quietly)
You'd better get back, Devlin, and explain to Miss Huberman what she has to do.

DEVLIN
I --
(breaks off)

PRESCOTT
What is it, Devlin?

DEVLIN
Nothing, sir.

PRESCOTT
(looks at him quizzically for a moment)
I thought you were going to say something.

DEVLIN
(rises)
How is the meeting to be arranged, sir?

PRESCOTT
Well, we've discussed that - and we think the best place would be the Riding Club. We understand that Sebastian usually rides there in the mornings. We'll leave the rest up to you and Miss Huberman.

Devlin stands quietly for a moment.

PRESCOTT (cont'd)
Okay, Devlin - that's all.

Devlin quietly picks up his hat from the table and goes out of the room.

64 CLOSEUP - Prescott. He looks after Devlin thoughtfully. His eyes catch the bottle of champagne which Devlin has left behind, forgotten. Prescott's eyes turn again in direction Devlin has taken, understanding in his face.

DISSOLVE OUT

DISSOLVE IN

INT. ALICIA'S APARTMENT - DUSK

65 Devlin comes in the door, his face troubled and thoughtful. Alicia can be heard busy in the kitchen.

ALICIA'S VOICE
(brightly)
Dev?

DEVLIN
It's me.

He doesn't go to Alicia in the kitchen, but walks slowly across the room and out onto the terrace while Alicia's voice runs on gaily. CAMERA PANS WITH HIM.

ALICIA'S VOICE
I'm glad you're late.....This chicken took longer than I thought.. ....What did they say, Dev?

SOUND of pot lid, etc.

ALICIA'S VOICE (cont'd)
I hope it isn't done too much. It caught fire once.
(in a strained voice)
I think it's better if I cut it up out here.....unless you want a half of a one to yourself.

Devlin is now on the terrace, looking absentmindedly at the table already laid - then stands at the edge of the terrace, looking down at the sea below.

INT. KITCHEN

66 Alicia, at the kitchen table is attacking the chicken with a knife and having a little difficulty disjointing it.

EXT. TERRACE

67 LONG SHOT - SHOOTING from the interior, at Devlin standing quietly, morose, with his back to camera, staring down over the balustrade.

INT. KITCHEN

68 Alicia has the chicken cut and on a platter. With the other hand she picks up two plates and, CAMERA PANNING WITH her, goes out through the living room onto the terrace.

(CONTINUED)

ALICIA
(as she crosses; gaily)
Marriage must be fun with this sort of thing going on every day.

Not until she nears the table on the terrace does Devlin turn.

ALICIA (cont'd)
(depositing plates on table)
I wonder if it's too cold out here. Maybe we ought to have had it inside.

She turns from the table to Devlin, puts her arms round him and kisses him.

69 CLOSE SHOT - Alicia and Devlin.

ALICIA
(breaking the kiss but not pulling away, murmuring as in their last scene)
Hasn't something like this happened before?

She laughs, kisses him again. Although Alicia's arms are around Devlin, each of his hang straight down at his side. Alicia looks down at them, lifts each up separately and arranges them about her shoulders in an embrace. She looks up at him, laughing.

For the first time she notices that something is wrong.

ALICIA (cont'd)
(smiles)
Darling, what's the matter with you? Don't look so tense.
(looks intently at him)
Troubles?

Devlin doesn't answer. Alicia moves her head slightly back, but, although neither of them is aware of it, they remain with their arms around each other in an attitude of embrace.

(CONTINUED)

ALICIA
(looking at him)
Well, handsome, I think you'd better tell mama what's going on. All this secrecy is going to spoil my little dinner. Come on, Mr. D., what's darkening your brow?

DEVLIN
After dinner.

ALICIA
No, now....
(pause)
Look, I'll make it easy for you.
(her voice becomes mocking)
The time has come when you've got to tell me that you have a wife and two adorable children - and this madness between us can't go on any longer.

DEVLIN
(moodily)
I bet you've heard that line often enough.

ALICIA
Ooo-hoo-hoo! Right below the belt - every time.
(lowers her voice)
That's not fair, Dev.

DEVLIN
Skip it. We've got other things to talk about. We've got a job.

ALICIA
(smiles)
Oh - so there is a job!

Their arms are still about each other.

DEVLIN
You remember a man named Sebastian?

ALICIA
Alex Sebastian?

DEVLIN
Yes.

ALICIA
One of my father's friends.

DEVLIN
He had quite a crush on you. (CONTINUED)

69 (CONTINUED)

ALICIA
I wasn't very responsive.

DEVLIN
He's here, head of a large German business concern.

ALICIA
His family always had money.

DEVLIN
And they're using it to support and aid the group of exiled Nazis here in Rio.

ALICIA
Something big?

DEVLIN
It has all the earmarks of something big.
(pausing)
We have to contact him.

There is a dead pause as Alicia looks at him. Not until now does she take her arms from around Devlin's neck. His drop automatically. Alicia walks slowly away toward the door to the living room, turns and looks back at Devlin.

70 CLOSEUP - Alicia.

ALICIA
Go on - let's have all of it.

71 CLOSEUP - Devlin.

DEVLIN
(sitting on the balustrade)
You're meeting him tomorrow. The rest is up to you. You go to work on him - till you land him.

72-74 MED. SHOT AND INDIVIDUALS. Alicia is leaning against the door frame. She speaks casually to cover her hurt.

ALICIA
Mata Hari. She makes love for the papers.

DEVLIN
There are no papers. You - land him. And find out what's going on in his house - what the group around him is up to - and report to us.

(CONTINUED)

ALICIA
(wryly)
I suppose you knew about this pretty little job of mine - all the time.

DEVLIN
No. Just found it out this afternoon.

ALICIA
(softly)
Did you say anything - I mean, about maybe I wasn't the girl for such shenanigans?

DEVLIN
(slowly)
I figured - that was up to you - if you cared to - back out.

ALICIA
I supposed you told them Alicia will take this Sebastian and have him eating out of her hand in a couple of weeks? She's good at that - always was.

DEVLIN
I didn't say anything.

ALICIA
(softly)
Not a word for that little lovesick lady you left an hour ago?

DEVLIN
(angrily)
I told you - I took the assignment!

ALICIA
(continues softly)
Don't get sore, Dev. I was just fishing for a little bird call - from my dream man. One little remark such as - "How dare you, gentlemen, suggest that Alicia Huberman - the new Miss Huberman - be submitted to so ugly a fate?"

DEVLIN
You're not funny.

(CONTINUED)

72- (CONTINUED)
74

ALICIA
(her voice suddenly tense)
Do you want me to take the job?

DEVLIN
(stubborn)
You're answering for yourself.

ALICIA
I'm asking you -

DEVLIN
It's all - up to you - honey.

ALICIA
(softly)
Not a peep, eh? Darling, what you didn't tell <u>them</u> - tell me. That you believe I'm nice and that I love you - and that I'd never change back.

DEVLIN
(controlled)
I'm waiting for your answer.

75 BIG CLOSEUP - Alicia.

ALICIA
What a little pal you are! Never believing me! Never one little word of faith - Just down the drain with Alicia - that's where she belongs!
(her voice breaks)
Oh, Dev.
(she pauses and controls her emotion. Resumes in a quiet, mocking voice)
When did you say I go to work - for Uncle Sam?

76 BACK TO SCENE

DEVLIN
(quietly)
Tomorrow morning.

Alicia takes this for a moment, then:

ALICIA
I'm a little out of training.....

(CONTINUED)

76 (CONTINUED)

She steps inside the door to the living room and we see that she is pouring herself a good drink from a table just inside the door. She steps out again with the glass in her hand.

She tosses the drink down quickly. There are tears in her eyes.

ALICIA (cont'd)
(shivers a little, looks down at table)
We shouldn't have had this out here. It's cold now.

Devlin gets up from the balustrade, takes a few steps around the terrace as if looking for something.

ALICIA (cont'd)
What are you looking for?

DEVLIN
I had a bottle of champagne. I must have left it somewhere.

On Alicia's tearful face, and with Devlin's figure moving in the b.g.

DISSOLVE

INT. ALICIA'S BEDROOM - MORNING

77 MED. SHOT. We see Alicia sitting before her mirror. The nearby bed is littered with boxes indicating that new clothes have been brought in them. Alicia is in a riding habit. She is putting the last touches on her toilette. The bell rings and we see her look almost coldly over her shoulder as she calls, "Come in!" She continues finishing her makeup.

78 MED. SHOT. Through the door into the living room, we see Devlin enter and come toward the half-open door. He's dressed in riding clothes. He stands looking at Alicia in silence.

79 MED. SHOT. Alicia without turning, glances into the mirror.

ALICIA
I'll be ready in a minute.

DEVLIN
(quietly)
No rush.

80 MED. SHOT - the two.

ALICIA
Where are we going?

DEVLIN
The Carioca Riding Club.

ALICIA
I'm ready.

She starts out of the room. Devlin backs away.

INT. LIVING ROOM - MORNING

81 MED. SHOT - With barely a glance at him, she walks to the front door and opening it, passes through. Devlin follows.

DISSOLVE

INT. TAXI - DAY

82 MED. SHOT. Devlin and Alicia are sitting stiffly and silently. After a pause, Devlin speaks:

DEVLIN
In case you're asked, I'm working with Pan-American Airways.

ALICIA
As Devlin?

DEVLIN
Yes - public relations office.

ALICIA
Anything else?

DEVLIN
No. You met me in Miami. The less detail, the better.

DISSOLVE OUT

DISSOLVE IN

EXT. - DAY

83 LONG SHOT - A long riding track in an attractive setting. We see one or two riders in the distance. This is probably on the outskirts of Rio.

DISSOLVE

84 MED. SHOT - Two riders.

DISSOLVE.

85 CLOSE SHOT. The two riders are Alicia and Devlin. They are moving at a walking pace, their eyes searching ahead.

86 LONG SHOT - FROM their VIEWPOINT - another man and woman rider. They are also moving at about the same pace.

87 CLOSE SHOT - Devlin and Alicia.

DEVLIN
He usually rides around this time. If we miss him, we'll come back tomorrow.

ALICIA
(looking off)
There he is.

DEVLIN
You sure?

ALICIA
Yes.

DEVLIN
We'll go by him easy - and let him spot you.

88 SEMI-LONG SHOT. We see them spur their horses a little from a fast walk into a slight trot. CAMERA PANS them as they move in the direction of Sebastian and his escort. We see them approach the other two riders.

89 MED. SHOT. CAMERA MOVES along with Sebastian and his escort as Alicia and Devlin come into picture.

90 CLOSE SHOT - Alicia and Devlin. She is tense. Devlin assumes a nonchalant attitude. CAMERA MOVES IN to include Alicia alone. She looks toward the other two people.

91 MED. SHOT - FROM Alicia's VIEWPOINT. The CAMERA MOVES as though it were she. It approaches the other two riders as they come abreast of it.

92 CLOSE SHOT - Alicia and Devlin. Alicia looks toward Sebastian and his escort.

93 CLOSE SHOT - Sebastian alone. He turns and glances in Alicia's direction.

94 CLOSE SHOT - FROM Sebastian's VIEWPOINT. We see Alicia and Devlin. Alicia is nearer the camera. The brim of her hat casts a shadow over her eyes.

95 CLOSE SHOT - Sebastian. He glances away from Alicia and resumes his look ahead.

96 SEMI-CLOSEUP - Alicia and Devlin. They move ahead of Sebastian and his escort whom we see dropping away behind. Alicia leans to Devlin.

ALICIA
(coolly)
I guess I'm the girl nobody remembers.

DEVLIN
Was it Sebastian?

ALICIA
Yes.

DEVLIN
Well - we'll stick around and give him another chance.

97 CLOSEUP - Devlin. He half glances over his shoulder in Sebastian's direction and then looks ahead again, thinking hard. He looks at Alicia and then gets an idea.

98 CLOSEUP. We see Devlin's foot in the stirrup. He removes it and then kicks Alicia's horse sharply in the groin.

99 LONG SHOT. We see Alicia's horse suddenly break loose and dash away. Sebastian is only one and a half lengths in the rear.

100 FLASH CLOSEUP - Alicia. Looking around wildly as her horse dashes away.

101 MED. SHOT. We see Devlin twist his own horse around as though finding it difficult to get in position to follow her.

102 SEMI-LONG SHOT. Sebastian gestures toward the careening horse in alarm and then dashes off.

103 LONG SHOT. We see Sebastian's horse dash past Devlin and go off in the direction of Alicia.

104 MED. SHOT. Devlin starts to canter off. The other woman comes up beside him. He comes to a slow walk.

105 CLOSEUP. Devlin peering ahead.

106 LONG SHOT - FROM Devlin's VIEWPOINT. We see Sebastian come up alongside Alicia's horse. He grabs it and pulls it to a stop. We see him look at Alicia and then a gesture of recognition. He sweeps off his hat and puts out his hand to hers and takes it. He shakes it vigorously.

107 CLOSEUP - Devlin still walking toward them. He wears a grim smile of doubtful satisfaction.

DISSOLVE

108 CLOSEUP - A woman's hand resting on a table. A man's hand is patting her sleeve. The CAMERA PULLS BACK SLOWLY and we reveal Sebastian sitting at a cafe table somewhere in the park where the riding track was located.

109 REVERSE ANGLE. Seated at the other side of the table is Devlin and Sebastian's friend, Madame Ortiza. She is a middle-aged, black-haired Spanish type of woman, rather plain. She is chatting away to Devlin whose eyes, however, remain on Alicia and Sebastian.

MME. ORTIZA
Are you a tourist in Rio, Mr. Devlin?

DEVLIN
(abstractedly)
No. I'm working for Pan Air.

MME. ORTIZA
Oh, how interesting.

CAMERA MOVES IN until Devlin fills screen as her prattle comes over.

(CONTINUED)

109 (CONTINUED)

MME. ORTIZA (cont'd)
I think everybody in Rio will be flying soon. No more railroads, no more steamships - only aeroplanes -

110 CLOSEUP - FROM Devlin's VIEWPOINT. We see a very big profile of Alicia as she laughs flirtatiously.

SEBASTIAN
It's true, my dear. It took me two months to stop searing every time I thought of your name.

ALICIA
I'm amazed - I thought I bored you silly - every time you came to the house.

SEBASTIAN
Bored me! My dear, I still carry the wounds of that heartbreak.

111 BIG HEAD OF Devlin. His eyes go from Alicia to Sebastian. Madame Ortiza's voice comes over him.

MME. ORTIZA'S VOICE
The first time I went up in an aeroplane it was like committing suicide very elegantly.

112 CLOSEUP - Sebastian. His eyes are intent on Alicia.

SEBASTIAN
Do you remember the night we went walking in the park - in the snow --

113 MED. SHOT - Devlin and Mme. Ortiza.

MME. ORTIZA
But of course, the second time it is something else. You fall in love with the sky, with the wind - and with the pilot. You have been flying a great deal, Senor?

DEVLIN
(nodding vaguely)
Oh yes --

114 MED. SHOT - FROM Devlin's VIEWPOINT. Sebastian is speaking softly to Alicia. His words are drowned out by Madame Ortiza's ecstatic remarks.

(CONTINUED)

114 (CONTINUED)

MME. ORTIZA'S VOICE
(coming over Sebastian and Alicia)
Oh, you must introduce me to the pilots. They are like gods - you know - so beautiful - so brave!

SEBASTIAN
After riding, it is always advisable to walk a while. It eliminates stiffness. Would you care to come with me?

ALICIA
I'd love to.

They move away from the camera. Alicia turns and smiles coolly at Devlin.

115 SEMI-CLOSEUP - Devlin and Mme. Ortiza. Devlin smiles in acknowledgment.

116 LONG SHOT - FROM Devlin's POINT OF VIEW. We see Alicia and Sebastian strolling off and chatting animatedly. Their figures are apart but as they get further away we see Alicia draw closer to Sebastian and raise her face with concentrated attention to what he is saying.

DISSOLVE

(The same cafe in which we have seen Alicia and Devlin)

117 MED. CLOSE SHOT - Devlin sitting alone at a table reading a New York newspaper. There is a drink on the table before him. He looks a little glum and lonesome.

DISSOLVE

INT. BAR LOUNGE - FASHIONABLE RESTAURANT - TWILIGHT NIGHT

118-120 Alicia is alone in a booth near the lobby. She sips a drink, looks off nervously to the revolving doors leading from the street into the lobby, obviously waiting for someone.

Sebastian enters from the street, looks around, finds Alicia, goes to her.

SEBASTIAN
My dear Alicia - I hope you'll forgive me for being late -- A last minute conference at the office.
(anxiously)
You got my message?

ALICIA
(smiling, giving her hand)
Yes -- it's all right, Alex.

SEBASTIAN
It was sweet of you to wait. I was afraid you might run off.

ALICIA
(laughing, "polite")
No, I'm not that easily put off... I was too eager to see you again.

Sebastian sits, acknowledges the compliment by patting her hand.

SEBASTIAN
(sighing)
I am tired...The worst thing about business is that it makes you feel old, look old...

ALICIA
You seem to have escaped all that, Alex.

SEBASTIAN
Nonsense. Look.
(points to his temple and adds solemnly)
Grey.

(CONTINUED)

ALICIA
(smiling)
Don't be coy, Alex. You know it's very becoming.

SEBASTIAN
Come now, confess. You were barely able to recognize me the other day. You said to yourself, "Who is that ancient gentleman on a horse?"

ALICIA
(laughing)
You're utterly wrong. I said, "Alex Sebastian - as I live and breathe - and he hasn't changed a day!"

SEBASTIAN
(sighing)
Four years of dullness and disintegration - awful.

ALICIA
(seriously)
Oh, no, Alex. You look younger than you did in Washington.

During Sebastian's following speech Prescott walks by and Alicia sees him through the glass partition separating the lounge from the lobby.

SEBASTIAN
A temporary improvement - due to your presence, my dear. You always affected me like a tonic. But perhaps now, with you here in Rio - unless you insist on running away from me again -

Sebastian notices the sudden expression of frown and surprise that has come over Alicia's face at sight of Prescott. He follows her gaze and his eyes also catch the figure of Prescott.

SEBASTIAN (cont'd)
(softly)
Do you know him?

ALICIA
(slowly)
I don't think so - but he looks familiar -

(CONTINUED)

SEBASTIAN
(his voice low - leaning over and sharing a confidence)
Captain Prescott, intelligence man - down here as part of the Washington espionage. The American Embassy is loaded with them - agents.

ALICIA
(frowning)
Really?

SEBASTIAN
Rather handsome, isn't he?

ALICIA
I'm allergic to American agents. Their fine points don't particularly appeal to me.

SEBASTIAN
Have they bothered you since you came down?

ALICIA
No - not yet.

SEBASTIAN
(fishing)
They were troublesome in Miami?

ALICIA
That's why I left - as soon as the trial was over - to get away from their snooping.

SEBASTIAN
(softly)
I wondered why you left your father -

ALICIA
He insisted. He was so unselfish...He kept worrying about me - begging me to run away.
(starts to break)
I had no idea he was going to - die....We were so close. I idolized him so...

SEBASTIAN
Mother and I were deeply fond of him, too. We were so unhappy - not to be able to help him - after all his splendid work.

(CONTINUED)

ALICIA
He understood, Alex. He talked of you often - so gratefully. Then I understood you.
(she smiles ruefully at him)
I wasn't very bright four years ago.

SEBASTIAN
(softly)
I know how you feel about your father. Many things have died - for all of us. We mustn't let our spirit die with them.

ALICIA
(softly)
You're kind.

SEBASTIAN
Perhaps I can help you forget. I would like to.

ALICIA
It's odd - but I feel at home with you -

SEBASTIAN
Not at all odd. Old friends and old admirers are always useful in times of trouble.

ALICIA
Dear Alex.

SEBASTIAN
(smiles, leans forward)
I knew it would happen. I knew when we met the other day, that if I saw you again - that if we sat together once - like this - I would feel what I used to for you. The same hunger. You're so lovely, my dear...
(he sighs)
But I'm only making a fool of myself again. There's someone else, of course. Who is it this time - that Mr. Devlin - you were with?

ALICIA
There's no one.

SEBASTIAN
He seemed attentive -

ALICIA
Mr. Devlin has been pestering me with his attentiveness since I arrived. I met him on the plane from Miami.

SEBASTIAN
(overly casual)
You made a pretty couple -

ALICIA
(seriously)
Please, Alex - Mr. Devlin doesn't interest me. I was so lonely that day - I'd have gone riding with Peter Rabbit.

SEBASTIAN
You will let me - help your loneliness?

ALICIA
You're very sweet - to forget what a brat I was - once.

SEBASTIAN
I shall test out your repentance, my dear - at once. Will you have dinner with me tomorrow night?

ALICIA
Thank you very much.

SEBASTIAN
At my home.

ALICIA
Oh - how nice.

SEBASTIAN
My mother is giving a dinner party -

ALICIA
Won't she mind - an extra guest?

SEBASTIAN
An old friend is never an extra guest.
(beaming)
Well, shall we order now?

Sebastian snaps his fingers to attract the waiter's attention. As the waiter moves forward with a menu:

ALICIA
I'm starved.

(CONTINUED)

SEBASTIAN
(taking menu from the waiter)
Let me see - what shall we have for our first dinner?
(he studies the menu)
No, no, no. The fish is always dreadful. Horrible sauce. My stomach has a terrible time. The native sauces make me ill. They ruin fish and poultry ruthlessly...

FADE OUT

INT. ALICIA'S LIVING ROOM - NIGHT

121 CLOSE SHOT - Sebastian's card on a large bouquet reading:

"Dinner tonight at the house, dearest Alicia.
Yours,
Alex."

CAMERA PULLS BACK showing Prescott looking at the flowers and the card, a drink in one hand. Devlin stands in the doorway of the balcony.

Alicia enters from the bedroom. She is beautifully gowned. Prescott looks at her admiringly, and Devlin steps in from the terrace.

PRESCOTT
(appraising Alicia)
Very good. I'd like you to wear these - they're rented for the occasion.

He hands Alicia a necklace and bracelet. She fumbles at the necklace for a moment, trying to fasten it in back, looks at Devlin as though expecting him to help her. Devlin hesitates. Prescott, understanding his hesitation, steps forward and goes to her assistance. As he does, and as Alicia puts on the bracelet:

PRESCOTT
(amused)
So the old boy knew me - eh?

ALICIA
Yes. He thought you were very handsome.

PRESCOTT
H'm...Sorry I'm not going with you.
(indicates the jewelry)
Dev'll pick these up in the morning.

(CONTINUED)

121 (CONTINUED)

The jewelry on, Prescott steps back.

PRESCOTT
Try and memorize the names of all the people you meet there tonight, the men, I mean - and their nationalities - that's very important.

ALICIA
(coldly)
You mean which are the Germans? That won't be very difficult for me.

PRESCOTT
I suggest you ask no questions - but merely use your eyes and ears. They're a very keen and desperate lot. Don't underestimate them.

Alicia moves away toward the door.

122 MED. SHOT - Devlin stands by silently.

123 MED. SHOT - Alicia reaches the door, then says to both men.

ALICIA
Thank you for your instructions. Good night.

124 SEMI-LONG SHOT - Prescott has a sudden last thought.

PRESCOTT
By the way, unless you get something very urgent to report - you two had better keep shy of each other for a few days - just in case Sebastian's people feel like checking up on you - after your visit. That's all. Good luck.

125 SEMI-CLOSEUP - Alicia nods and without further word exits and closes the door after her.

126 MED. SHOT - Devlin is staring at the door with no expression. Prescott strolls across to Devlin.

PRESCOTT
(touching his arm)
Come on, Devlin, let me buy you a drink.

FADE OUT

EXT. SEBASTIAN'S HOUSE - NIGHT

127 LONG SHOT - The Sebastian home is a luxurious affair set back on rolling, landscaped grounds. The windows are lighted. We see a limousine riding around the driveway of the estate. It comes to a halt in front of the steps.

128 MED. SHOT - The driver helps Alicia out. As she stands and contemplates the front door; an almost lonely, small figure at the foot of the broad steps, the car pulls away. Alicia proceeds up the steps to the door.

129 CLOSE SHOT - Alicia rings a bell and stands waiting before the massive door. An outer light goes on above her head.

130 CLOSEUP - Alicia turns her eyes upwards for a moment and then looks on a level toward the door.

131 CLOSEUP - The door swings open revealing a fairly CLOSE SHOT of a gaunt middle-aged man. He is the butler called Joseph. He regards the visitor in silence for a moment. We hear Alicia's voice:

ALICIA
I am Miss Huberman. Will you tell Mr. Sebastian I am here?

Joseph retreats backwards and admits Alicia without comment. She enters from the foreground into what we now see is a large circular hall. Her heels click on the marble floor.

INT. SEBASTIAN HALLWAY - NIGHT

132 FULL LONG SHOT - We get an impression of the size of this residence, when we see how much Joseph and Alicia are dwarfed. Joseph walks with a slight limp. He leads the way across the hall.

We hear men's laughter coming from behind a closed door opposite the one which Joseph opens for Alicia to enter.

133 Joseph shows Alicia into a large book-lined study. It is heavily furnished with large leather chairs and thick window drapes.

Joseph silently departs, leaving the door half open behind him.

Alicia alone, stands uncertainly, looking after him.

134 FROM ALICIA'S VIEWPOINT - Joseph limping up the long staircase.

Suddenly the door across the hall opens and Eric starts out.

VOICE
(from the living room inside)
I would like you to look at the documents yourself, Herr Mathis --

He swings around, to answer, his back to the camera.

135 Alicia steps back, so as not to be seen staring.

136 FROM ALICIA'S POINT OF VIEW.

MATHIS
(as he re-enters the room)
Oh, you have them with you. I did not understand.

137-138 BACK TO ALICIA. She examines the room. CUTS OF WHAT SHE SEES AND HER REACTIONS:

From these props Alicia and the audience learn a great deal of Sebastian's Prussian background:

On the bookshelves some books with German titles.

A world globe.

An iron cross in a little glass case.

An array of framed pictures:

Sebastian as a boy of fifteen with his mustachioed stern German father, sitting in the seat of a high old German-make car;

An old Bavarian castle;

Sebastian, one of a group of old Heidelberg students;

Family group picture: Mme. Sebastian with her three sons - young men

139 Alicia - walks back again toward open doorway just in time to see:

140 Joseph - FROM HER VIEWPOINT - who has just descended the staircase. Without looking at her or making any movement in her direction, he crosses the hall and disappears in the rear of the house.

141 Alicia, feeling more unsure. She looks up and sees:

142 Top of Staircase - FROM HER VIEWPOINT - Mme. Sebastian starting to descend slowly.

143 Alicia, realizing she has been seen, stands rooted to the spot, embarrassed, not being able to move away.

144 Mme. Sebastian comes down the remaining steps, across the hall, and staring straight into CAMERA, walks into the study and directly up to Alicia (THE CAMERA).

Mme. Sebastian
Miss Huberman?

145 Alicia and Mme. Sebastian.

ALICIA
(trying to recover poise)
Yes --

MME. SEBASTIAN
(the polite hostess)
Please forgive me for keeping you waiting.

ALICIA
Not at all --

MME. SEBASTIAN
You resemble your father very much. I am Alex's mother.

ALICIA
(smiling)
I knew when I saw you.

MME. SEBASTIAN
Alex has always admired you - and now, at last, I know why.

ALICIA
You are very kind, Madame.

(CONTINUED)

145 (CONTINUED)

MME. SEBASTIAN
You did not testify for your father at the trial - we thought that unusual.

ALICIA
(quick thinking, after a second's shock)
He didn't want me to. He refused to let his lawyers call me to the stand.

MME. SEBASTIAN
(smiling)
I wonder why --

Sebastian enters.

SEBASTIAN
Alicia. I am so glad.
(he shakes hands with her)
You have met my mother.

ALICIA
(smiling)
Yes - we've met.

SEBASTIAN
(looking fondly at Alicia)
You didn't meet Alicia when we were in Washington four years ago, did you, mother? I don't know where you were at that time.

MME. SEBASTIAN
(almost cutting him off)
Alex, I think we should join our other guests.

SEBASTIAN
(hiding his irritation)
Oh, by all means.
(takes Alicia's arm, smiling to cover his mother's rudeness)
Come, Alicia.

They go out.

INT. LARGE CIRCULAR HALLWAY - NIGHT

146 LONG SHOT - Alicia, Sebastian and his mother emerge and enter the drawing room door across the hall.

INT. DRAWING ROOM - NIGHT

147 MED. LONG SHOT. Four men are present. The men rise as the others enter.

SEBASTIAN
Miss Huberman, may I present Eric Mathis.

148 CLOSE SHOT. Mathis bows slightly.

149 CLOSEUP. Alicia studies Mathis, nodding graciously.

150 CLOSEUP - Big head of Mathis as he looks Alicia over.

SEBASTIAN'S VOICE
William Rossner.

151 MED. SHOT. Alicia studies Rossner, a cycnical, easy-going, former German staff officer.

ROSSNER
Very honored.

SEBASTIAN
Emil Hupka.

EMIL
(bowing)
Delighted.

152 CLOSEUP - Rossner. He bows to Alicia.

SEBASTIAN'S VOICE
And Mr. Knerr. And Dr. Anderson.

153 CLOSEUP - Alicia examining this new introduction.

154 CLOSEUP - Dr. Anderson. A man of 60 - short, with a shock of white hair and a pair of gleaming eyes in a pale, round face. He is bowing over her hand and we get a clear view of him as he looks up at her.

DR. ANDERSON
It gives me great pleasure.

ALICIA
Dr. Anderson - how do you do.

155 MED. SHOT.

SEBASTIAN
Dr. Anderson is our guest of honor tonight. He has --

(CONTINUED)

155 (CONTINUED)

MME. SEBASTIAN
(interrupting)
You mustn't bore Miss Huberman, Alex, with discourses on science. Not before dinner, anyway.

JOSEPH
(appearing in the doorway)
Dinner is served, Madame.

Senor and Senora Ortiz enter as the group starts toward the dining room. The Ortiz's are late.

SENORA ORTIZ
(eagerly)
Forgive me. I'm so sorry. We had car trouble. Thirty minutes, it refuses to run. The motor - terrible -

MME. SEBASTIAN
You are not late at all, my dear, Senora Ortiz -

ORTIZ
(bowing)
Madame - I am furious with my automobile for inconveniencing you.

MME. SEBASTIAN
You know our guests -

SENORA ORTIZ
Yes - yes. Miss Huberman - we have met. This is my husband.

ALICIA
So glad.

ORTIZ
I am charmed.

SEBASTIAN
I do not think you know Dr. Anderson - Senora Ortiz - Senor Ortiz. They have just arrived from Madrid. Dr. Anderson is our guest of honor.

ORTIZ
(bowing)
I am very pleased, Dr. Anderson.

Dr. Anderson bows.

INT. DINING ROOM - NIGHT

156 As they enter and walk to the table.

Mme. Sebastian starts seating her guests.

MME. SEBASTIAN
Dr. Anderson - beside me, if you will. And Senor Oritz - there -
(to Mathis)
Eric, you will sit next to Miss Huberman. Yes, that's your place, Miss Huberman, next to Alex. Emil, please, on Senora Oritz's right. Thank you. I think we are all in place.

The guests are sitting down. Emil Hupka has stopped and is staring at a wine bottle on the serving table. Alicia's eyes are attracted by the alarm on Hupka's face

DR. ANDERSON
(to Alicia)
You have just come from the United States, Fraulein?

ALICIA
A few weeks ago. It seems ages.

HUPKA
(hoarsely)
What is this doing here!

SENORA ORTIZ
Travel does not mean anything any more. It is too swift. One has the feeling of not going anywhere.

HUPKA
(at the bottle)
Alex - that bottle does not belong here. Somebody remove it - quick!

Sebastian is at Hupka's side.

SEBASTIAN
You are mistaken --

HUPKA
That label!

SENORA ORTIZ
I suppose we can expect rocket ships to be carrying us across the Atlantic in an hour - very soon.

(CONTINUED)

156 (CONTINUED)

DR. ANDERSON
Yes - we can expect many strange things - very soon. The miracles of civilization have not yet begun.

SEBASTIAN
(taking Hupka's elbow)
You are a little tired since your journey, Emil. It is nothing - I assure you.

Sebastian and Hupka sit down. Hupka is strained and tense. The servants have begun serving the soup. Joseph has picked up the bottle of wine that excited Hupka and is pulling the cork. Alicia's eyes are on Hupka as he watches Joseph and the bottle in his hands as he brings it to pour a first thimbleful in Sebastian's glass.

SEBASTIAN (cont'd)
(talking during his sitting down and Joseph's movements)
Did you see a good movie this afternoon, Eric?

MATHIS
No, I was disappointed.

SEBASTIAN
(to Alicia)
It must have been a comedy. Eric loves to go to the movies to cry. He is very sentimental.

Joseph is now pouring the wine into Sebastian's glass as we

DISSOLVE

INT. DINING ROOM - NIGHT

157 The dinner is finished. The women are gone and the men are sitting over their cigars, except Hupka who, as the scene opens, is just going out of the room. As the door closes behind him the others look at each other for a moment, then:

MATHIS
I'm afraid, gentlemen, that something must be done about Emil.

ROSSNER
(easily)
I don't know. It was an understandable slip. The man was tired.

(CONTINUED)

DR. ANDERSON
A very dangerous slip.

KNERR
It is not the first one. There have been several lapses. There will be more - if we permit them.

SEBASTIAN
And each more dangerous.

DR. ANDERSON
Ach, that is bad - that is very bad.

MATHIS
I think, gentlemen, you can leave it to me to find some way.

ROSSNER
You will have to be careful.

MATHIS
(ruminating)
When you drive up to Petropolis the road winds quite a bit... it's very high -- There are some very awkward turns --

He looks around at the others whose eyes are all on him.

MATHIS (cont'd)
I am sure I will have no difficulty in getting Emil to give me a lift in his car --

The men all look at each other and smile in satisfaction.

MATHIS (cont'd)
(the whole thing settled)
It is quite a trick to jump clear... I will just have to be careful, that is all. I turned my ankle last time.

The door opens and Hupka comes in. He is a little unsure of himself after the slip he has made.

EMIL
Madame says will you join the others or will you take coffee in here?

SEBASTIAN
We will take coffee in here.

Emil, feeling that he is forced to remain with the men and face a dressing down, looks around him awkwardly.

(CONTINUED)

EMIL
(smiling nervously)
I am sorry, gentlemen, to make such an exhibition --

ROSSNER
(easily)
Nonsense. We all have nerves.

Dr. Anderson nervously clears his throat and raises his hand as if to say something, but subsides as he catches Mathis' cold eye on him.

SEBASTIAN
You have been overworking. Don't you think so, Rossner? A few days' leisure will remove the strain. You must take a rest - your health is very important to us.

EMIL
(agreeing quickly)
That is very considerate.... I am very tired...
(nervously trying to escape)
So now, I think perhaps.... if you make my pardon to the ladies, Alex, for my leaving so early...

MATHIS
(rising)
I think maybe, Emil, it would be better if I came with you. I think perhaps if you tried to drive yourself all the way up to Protopolis it would be too much for you.
(starting forward, smiling)
I shall drive you.

Hupka senses what is closing in on him, but tries to cover up.

HUPKA
(not able to keep all the panic out of his voice)
No, no -- it is too much for you -- all that way. It is too much to ask.

MATHIS
(still smiling)
Nonsense. I would love to go. Come on, Emil.
(maneuvers Emil toward the door)
Goodnight, gentlemen.

Hupka is caught.

HUPKA
(weakly)
Goodnight, Alex.

ROSSNER
(smiling)
I hope you feel better in the morning, Emil.

HUPKA
Thank you...
(one last effort at reprieve)
And I am very sorry to make a scene in front of strangers...

But Mathis has maneuvered him out the door.

MATHIS
(calling back over his shoulder as he follows Hupka out)
Thank you, Alex, for an excellent dinner - and please tell your mother for me that the dessert was superb.

DISSOLVE OUT

DISSOLVE IN

EXT. RIO RACE TRACK - DAY

158 LONG SHOT - a full view of the race track at Rio.

DISSOLVE

159 A nearer view of the enclosure.

DISSOLVE

INT. BOX AT RACE TRACK - DAY

160 Alex Sebastian and his mother sit in the box, an empty chair between them. Alicia's coat is thrown over the back of the chair, and a pair of binoculars is on the empty seat. Alex is studying his program, pencil in hand.

MME. SEBASTIAN
(with a glance at the empty chair)
Miss Huberman's been gone a long time.

SEBASTIAN
(looks up - a little exasperated)
Mother, is it necessary for you to always address Alicia as Miss Huberman? I wish you could be a little more cordial to her.

MME. SEBASTIAN
(rather coolly)
Really? I thought I was behaving very well. Has she been complaining about me?

SEBASTIAN
No, no.

MME. SEBASTIAN
I am grateful.

SEBASTIAN
You might smile at her.

MME. SEBASTIAN
Wouldn't it be a little too much if we both grinned at her - like idiots?

SEBASTIAN
Please, mother - I want to enjoy myself.

MME. SEBASTIAN
Is it so boring to sit with me - alone?

(CONTINUED)

160 (CONTINUED)

SEBASTIAN
(resigned)
Not at all, not at all ----

161 MED. SHOT - near rail. Alicia among the line of people crowding the rail. Devlin approaches her. His manner is that of a man meeting a casual friend by accident.

DEVLIN
Oh - hello - I thought I saw you.....

Alicia turns and smiles socially.

ALICIA
Hello, Dev. How are you?

DEVLIN
Fine, thanks. Great turnout.

162 CLOSEUP - Devlin and Alicia. He edges nearer to her and lowers his voice.

DEVLIN
Where are they?

ALICIA
(quietly)
In the box -- to the left. I don't think they can see us -- Alex and his mother.

DEVLIN
Don't telephone me anymore. Just rely on my popping up.

He adjusts his field glasses and surveys the track.

ALICIA
(quietly)
Can you hear me?

DEVLIN
Yes. Go ahead.

ALICIA
Ever hear of Dr. Anderson?

DEVLIN
No.

ALICIA
He's a scientist of some sort. Grey hair - mustache -- pock-marked face that looks like powder burns.

(CONTINUED)

DEVLIN
Tall or short?

ALICIA
Short. Emil Hupka -- heard of him?

DEVLIN
No.

ALICIA
He made quite a scene about a wine bottle the other night.

DEVLIN
He didn't like the vintage?

ALICIA
Not that. He seemed to think it was something else -- in the bottle.

DEVLIN
Was it?

ALICIA
No. It was wine. We drank it.

DEVLIN
Has he pulled anything since?

ALICIA
I haven't seen him since.

DEVLIN
Anything else?

CAMERA PULLS BACK slightly. She looks at Devlin and he looks at her. Her face bears the traces of a bitter smile.

ALICIA
Nothing very important -- just a minor item. But you may want it for the record.

DEVLIN
What is it?

Again she hesitates and then blurts out.

ALICIA
You can add Sebastian's name to my list of playmates.

DEVLIN
(his face grim)
Oh.

162 (CONTINUED)

Alicia watches Devlin without speaking. During the ensuing dialogue we hear the voice of the track announcer speaking in Portuguese announcing the next race.

DEVLIN
(after a pause)
Pretty fast work.

ALICIA
Yes, that's how I am, once I make up my mind.

163 SEMI-LONG SHOT - FROM their viewpoint. The horses are now coming onto the track. Over it we hear Alicia's voice.

ALICIA'S VOICE
Are you betting on this race?

164 MED. SHOT - the two.

DEVLIN
No.

ALICIA
Alex is sure number ten is going to win. He knows the owner.

DEVLIN
(grimly)
Thanks for the tip.

Alicia looks off at the horses being lined up at the post. (NOTE: If this start is not possible in front of the stand, then photograph the parade of horses going by.)

ALICIA
Alex says they've been holding him back all season - but that today -

165 CLOSE SHOT - Devlin interrupts her. His voice low and sarcastic.

DEVLIN
I can't help recalling some of your remarks - about being a new woman. "Daisies and buttercups," wasn't it?
(he chuckles sardonically)

166 CLOSEUP - Alicia! her voice is low and angry.

ALICIA
You fathead!

167 TWO SHOT - Devlin and Alicia.

DEVLIN
(casually)
Just remembering.

ALICIA
(fiercely)
You could have stopped me. With one word. But no. You wouldn't. You threw me at him.

DEVLIN
I threw you at nobody. I'm not complaining. You're doing a good job. I was just thinking -- generally.

Over this we hear the announcer's voice in Portuguese.

ANNOUNCER'S VOICE
They're off.

The crowd around Devlin and Alicia crush them against the rail. Under the murmur of excitement that accompanies the running of the race, they continue, their faces almost together. The CAMERA MOVES IN until we have their heads and shoulders filling the screen.

ALICIA
(grimly -- talking out of the side of her mouth)
And now you're going to pretend you're hurt and disillusioned. Why, you fool, I went on my knees to you.

DEVLIN
(out of the side of his mouth)
I'm not disillusioned. I assure you.
(watching the horses run)

ALICIA
(fiercely)
You didn't tell me to go ahead? You didn't insist that I -

(CONTINUED)

DEVLIN
A man doesn't tell a woman what to do. A woman tells herself.

She looks through the glasses as he continues, quietly, his face close to hers.

DEVLIN (cont'd)
You had me almost believing in your hokey-pokey little miracle -- that a woman like you could ever change her spots.

ALICIA
(looking through the glasses)
You rotten --

DEVLIN
(coolly interrupting)
That's why I didn't try to stop you. The answer had to come from you.

168 CLOSEUP - Alicia. The field glasses filling the screen.

169 LONG SHOT - Through the field glasses, we see the race in progress, as we hear Alicia's voice.

ALICIA'S VOICE
(grimly - still looking through the glasses)
I see - a sort of love test -

170 CLOSEUP - Devlin.

DEVLIN
That's right.

171 LONG SHOT - The race still seen through the field glasses held by Alicia. We hear her voice.

ALICIA'S VOICE
You never believed in me - what's the difference --

But the scene through the glasses becomes blurred.

172 CLOSEUP - Devlin watching the distant horses.

172 (CONTINUED)

DEVLIN
Lucky for both of us -- isn't it? It wouldn't have been pretty -- if I'd believed in you --
(sarcastic)
-- if I'd figured, "She can never go through with it -- because she's been made over by love --"

173 CLOSEUP - Alicia. She lowers the glasses and we see that her eyes are filled with tears. Her voice is husky.

ALICIA
If you had once said -- you love me -- oh Dev --

174 CLOSE TWO SHOT - Devlin and Alicia.

DEVLIN
(coolly)
Listen, you've chalked up another boy friend -- and no harm done.

ALICIA
Oh -- how I hate you!

DEVLIN
There's no occasion -- you're doing good work.
(he looks at the horses)
Number ten's out front. Looks like Sebastian knows how to pick 'em.

We hear the thunder of the horses' feet as the race passes them and ends. There is babble in the crowd. As they break up behind Alicia and Devlin and move away.

ALICIA
(staring at him)
That's all you've got to say to me --

DEVLIN
Dry your eyes, baby. It's out of character. Yes -- except keep on your toes. It's a tough job we're on.

THE CAMERA PULLS BACK a bit. He glances over his shoulder.

(CONTINUED)

DEVLIN
Now -- snap out of it. Here comes Dream-Boat.

CAMERA PULLS BACK farther. Alicia turns and beyond them we see Sebastian pushing his way through the crowd towards her. Alicia calls after him above the noise.

ALICIA
Alex! Alex!

Sebastian comes between her and Devlin. She speaks excitedly and takes Sebastian's arm.

ALICIA (cont'd)
Darling - it was so exciting! -- A beautiful horse! You remember Mr. Devlin - Alex -

SEBASTIAN
Oh, yes - how do you do.

DEVLIN
How do you do. Alicia tells me you had a bet down on Ten. Sorry I didn't get the tip earlier - So long.

Devlin moves away. Alicia calls after him.

ALICIA
See you sometime, Dev.

CAMERA MOVES IN as she turns to Sebastian.

ALICIA (cont'd)
Wasn't it a wonderful race, Alex? Did you have much money on the winner?

SEBASTIAN
I didn't see the race.

ALICIA
Oh? I thought I saw you following through your field glasses when I looked up.

SEBASTIAN
No, my dear. I was watching you and your friend, Mr. Devlin.
(jealous)
I presume that is why you left my mother and me -- you had an appointment to meet him?

ALICIA
That's absurd -- I met him purely by accident.

(CONTINUED)

174 (CONTINUED)

SEBASTIAN
You didn't seem very anxious to get away from him.

ALICIA
Alex, persuading Mr. Devlin that I have no serious interest in him took a little longer than I would have liked.

SEBASTIAN
I watched you -- I thought -- maybe you are in love with him.

ALICIA
Please don't talk like that. I detest him.

SEBASTIAN
Really? He's very good looking.

ALICIA
He's a pain in the neck.

SEBASTIAN
(pacified)
I would like to be convinced.

CAMERA MOVES UP SLOWLY to CLOSEUP of Sebastian's face.

SEBASTIAN (cont'd)
Would you maybe care to convince me, Alicia -- that Mr. Devlin means nothing to you?

As he smiles,

DISSOLVE OUT

DISSOLVE IN

INT. GOVERNMENT OFFICE - DAY

175 Prescott, Beardsley and Barbosa are grouped around the desk. Devlin stands in the background near the window.

PRESCOTT
You'll be pleased to know, Senor Barbosa, that our little theatrical plan is working. We've got hold of something concrete for a change.

BARBOSA
I'm delighted, gentlemen. What is it?

PRESCOTT
Professor Wilhelm Otto Renzler is working in Brazil...

BEARDSLEY
One of Germany's scientific wizards.

BARBOSA
(surprised)
I didn't know he was here!

PRESCOTT
Living and experimenting in Sebastian's house. They call him Dr. Anderson.

BARBOSA
Then they must have a laboratory fitted there!

PRESCOTT
That's what we're beginning to suspect.

He looks up as the door opens and Ribiero, the secretary, appears.

RIBIERO
Pardon me, sir -- Miss Huberman wishes to see Captain Prescott or Mr. Devlin.

PRESCOTT
She's here?!

RIBIERO
Yes, sir.

PRESCOTT
Show her in, Ribiero.

The secretary leaves.

(CONTINUED)

PRESCOTT (cont'd)
I don't like that. I don't like her coming here.

BEARDSLEY
She's had me worried for some time, a woman of that sort!

Devlin turns from the window for the first time.

DEVLIN
(quietly)
What sort is that, Mr. Beardsley?

BEARDSLEY
Oh, I don't think any of us have any illusions about her character, have we, Devlin?

DEVLIN
(angry)
Not at all - not the slightest. Miss Huberman is first, last and always not a lady. She may be risking her life, may end up with a knife in her back working for her country - but when it comes to being a lady - she doesn't hold a candle to your wife, sir - sitting in Washington playing bridge with three other ladies of great honor and virtue....No, let us make no mistakes about Miss Huberman!

PRESCOTT
(quietly)
Lay off, Dev.

DEVLIN
(controlling himself)
Sorry.

BEARDSLEY
I think those remarks about my wife are uncalled for.

DEVLIN
Withdrawn. Apologize, sir.

The door opens and Ribiero returns with Alicia. The men rise. Alicia crosses and Prescott comes round to greet her.

PRESCOTT
Hello, Miss Huberman.
(turns and introduces the others)
Mr. Beardsley, Senor Julio Barbosa.

(CONTINUED)

175 (CONTINUED)

ALICIA
How do you do.

PRESCOTT
Please sit down.

ALICIA
(sits)
Thank you.

BARBOSA
You have the esteem of my government, Senorita.

BEARDSLEY
We are worried about your visiting this office.

ALICIA
I promise not to break the rules again - but I need some advice - and I couldn't find Mr. Devlin. I need it, in fact, before lunch.

PRESCOTT
Something has happened?

ALICIA
Yes, something rather confusing. Mr. Sebastian has asked me to marry him.

BEARDSLEY
What!

PRESCOTT
Well - well - !

ALICIA
I'm to give him my answer at lunch. And - I wasn't certain - what the department might think of such a step.

PRESCOTT
What do you think of it, Devlin?

DEVLIN
(slowly)
I think it's a useful idea.

BEARDSLEY
(to Devlin)
You know the situation better than any of us.

DEVLIN
(to Alicia)
May I ask what inspired Mr. Sebastian - to go this far?

(CONTINUED)

ALICIA
He's in love with me.

DEVLIN
I see. And he thinks you're in love with him.

ALICIA
Yes - that's what he thinks.

BARBOSA
Gentlemen, it's the cream of the jest.

ALICIA
(to Prescott)
Then - it's all right?

PRESCOTT
Yes - I'd say so. It's a perfect marriage - for us.

DEVLIN
There's only one thing -- It might delay us a bit.

PRESCOTT
Now is that?

DEVLIN
Mr. Sebastian will probably want to take his bride away for a long honeymoon.....Very romantic fellow, isn't he, Alicia?

ALICIA
(looking at him steadily)
Yes.

DEVLIN
Take her off into the hills and look at sunsets - and what have you - for a month. Isn't that going to hold us up a bit?

BEARDSLEY
Devlin has a point there.

PRESCOTT
(bringing the sparring to an end)
I think we can rely on Miss Huberman to get back in the house quickly.

(CONTINUED)

175 (CONTINUED)

DEVLIN
If you don't mind, sir -- I think I'll take the week off - until the bride gets back from the honeymoon.
(bows to Alicia)
Congratulations - on behalf of the department.

CAMERA PANS him across to the door.

176 CLOSEUP - Alicia. She looks after Devlin with sullen and painful eyes.

PRESCOTT'S VOICE
Well, I do want to thank you, Miss Huberman....

177 CLOSEUP - Prescott, looking at Alicia with understanding and sympathy.

PRESCOTT
.....very much. I think that so far, everything's been managed with great ---

DISSOLVE

MME. SEBASTIAN'S BEDROOM - DAY

178 Mme. Sebastian is standing, cold and immobile in the center of the room. Alex, making exasperated answers to her questions, paces around restlessly.

MME. SEBASTIAN
Who are her friends here?

SEBASTIAN
None that I know of.

MME. SEBASTIAN
Then why did she come to Rio?

SEBASTIAN
I told you -- to escape the scandal of her father's trial.

MME. SEBASTIAN
Are you quite sure she didn't come down here to see you? To capture the rich Alex Sebastian for a husband?

SEBASTIAN
Don't be absurd, mother. She didn't even know I was here.

(CONTINUED)

178 (CONTINUED)

MME. SEBASTIAN
We will discuss it more fully - tonight.

SEBASTIAN
(turning - sharply:)
We will not discuss it tonight!... All these carping questions are merely the expression of your own jealousy, mother... just as you've always been jealous of any woman I have ever shown any interest in. In this case, there is nothing more to discuss!

MME. SEBASTIAN
You mean, then, to go ahead with this marriage?

SEBASTIAN
The ceremony will take place next week. It will be private. We shall both be pleased to have you present - if you wish.

He bows formally and leaves the room. We stay on Mme. Sebastian's face, cold and angry.

DISSOLVE OUT

DISSOLVE IN

INT. SEBASTIAN LOWER HALL - NIGHT

179 The hall is lighted only by a dim light from the upper landing. The doorbell SOUNDS as the scene opens. Joseph hurries from the rear of the hall toward the front door. He opens it. Framed in the entrance are Alicia and Sebastian who have been waiting.

JOSEPH
(surprised)
Oh, good evening, sir! Madame!

He steps back for them to enter.

ALICIA
Good evening, Joseph.

SEBASTIAN
(looking around, a little irritably)
Well, Joseph -- it doesn't look very cheerful here.

Sebastian's driver moves through the b.g. during the scene as he carries their luggage, deposits it on the floor until a signal from Joseph for him to take it upstairs.

JOSEPH
I'm sorry, sir. Madame Sebastian wasn't certain you'd be back tonight.

He starts to switch on lights, until the hall is brightly lighted.

SEBASTIAN
Why not, Joseph? I telegraphed her.

JOSEPH
Madame Sebastian said we were all to retire, sir.

SEBASTIAN
Where is my mother?

JOSEPH
Madame Sebastian went to bed very early, sir.

SEBASTIAN
(to Alicia)
I'm sorry, my dear. I'm afraid this isn't a very bright homecoming for you.

(CONTINUED)

79 (CONTINUED)

ALICIA
It's all right, Alex.

SEBASTIAN
Well, what shall we do? Shall we have Joseph arrange a little food for us?

ALICIA
Not unless you want to, Alex. I'm rather tired....

SEBASTIAN
We'll go right up, then.....

He takes Alicia by the arm and they start up the stairs.

80 LONG SHOT - STATIONARY ANGLE. Alicia and Sebastian, arm in arm, go up the long staircase as the lights below go out one by one.

On the upper landing, they turn toward the door to the master suite. Alex opens the door and they enter. Just over the threshold, his arms go around her in a loverlike embrace. The door closes, shutting their figures from the camera.

DISSOLVE TO

INT. ALICIA'S DRESSING ROOM - NEXT MORNING

81 The morning sunlight streams through the windows. Alicia, in negligee, is supervising the unpacking of her luggage. A native maid helps her. Two draymen, under Joseph's eye, are carrying in Alicia's wardrobe trunk.

ALICIA
Right over there please, Joseph.

JOSEPH
Yes, Madame.

ALICIA
(to maid who is at open case)
Lay all the small things on the bed, please. And don't hang anything up till I tell you where. I want to know where everything goes.

The draymen have deposited the trunk and now exit. During the scene, the little maid crosses back and forth from the bedroom.

(CONTINUED)

81 (CONTINUED)

ALICIA (cont'd)
You've had all the closets aired, Joseph?

JOSEPH
Yes, Madame.
(opens closet doors to show her)

ALICIA
Good. But this isn't very large, Joseph. I'll need more room....

She has spotted another door to which she crosses, CAMERA PANNING WITH her.

ALICIA (cont'd)
A great deal more.
(tries door. It is locked)
This is locked.

JOSEPH
(comes into shot)
That is used for a storeroom, Madame.

ALICIA
May I have the key?

JOSEPH
I do not have the keys, Madame.

ALICIA
Oh? Where are they?

JOSEPH
Madame Sebastian has charge of all the house keys, Madame.

ALICIA
I see.....
(starts to cross, Joseph behind her)
Do you know where Mr. Sebastian is?

JOSEPH
I believe he is having a business meeting downstairs in the study, Madame.

ALICIA
Oh...

CUT TO

INT. STUDY - MORNING

182 MED. SHOT. Sebastian, Mathis and Rossner are grouped around "Dr. Anderson," and Knerr is standing to one side.

MATHIS
(sharply)
Herr Professor, we are not your students!

DR. ANDERSON
No, you are not enough intelligent to be my students.
(crossly)
And - I miss Hupka. He was a first class metallurgist.

SEBASTIAN
(soothingly)
Gleichen is just as good.

DR. ANDERSON
Such is your opinion. But I don't criticize....
(abruptly returning to a previous topic)
What were you asking? You want reports? Written reports?
(suddenly smiling)
My work, my friends, is done.

The group tenses, waiting.

SEBASTIAN
You have been successful?

DR. ANDERSON
Yes.

INT. HALLWAY - MORNING

183 SEMI LONG SHOT. Alicia is coming down the stairs. She has changed into a simple morning dress. She crosses the hall and knocks lightly on the study door.

In a minute, Sebastian opens the door, smiles as he sees Alicia, steps out and closes the door behind him.

ALICIA
I'm sorry to interrupt you, Alex - but some of the closets seem to be locked. Could you let me have the keys so I can start my housekeeping?

SEBASTIAN
Oh, of course, my dear. Forgive me. I'd forgotten about the keys. I'll get them for you right away.

(CONTINUED)

3 (CONTINUED)

As they start up the stairs,

DISSOLVE TO:

UPPER HALLWAY - MORNING

4 Alicia and Sebastian reach the landing. Sebastian pauses before his mother's door.

SEBASTIAN
I'll bring the keys in to you right away, my dear.

Alicia smiles and goes on toward her room as Sebastian taps on his mother's door.

SEBASTIAN (cont'd)
Mother...mother....

5 CLOSE SHOT - Alicia. She starts to enter her room, hears Sebastian close the door to his mother's room behind him and stands in her open doorway, listening. The voices of Sebastian and his mother are heard, raised in anger. Only a word here and there is distinguisable.

The voices stop. There is the SOUND of the door opening and closing as Sebastian leaves his mother's room. Quickly, Alicia steps back into her room and closes the door.

INT. ALICIA'S ROOM - MORNING

6 Alicia is busily arranging some things in a drawer by the time Sebastian enters. His manner is bright, with no hint of the heated argument he has just left.

SEBASTIAN
Well, here you are!
(puts keys in Alicia's hand)

ALICIA
Thank you, Alex.

SEBASTIAN
I'm afraid I'm going to be very busy for the rest of the morning, my dear. I'll see you at lunch.

He kisses Alicia and goes out.

7 CLOSEUP - Alicia. She stares down at the keys in her hand.

LAP DISSOLVE OUT

DISSOLVE IN

EXT. TERRACE - DAY

8 The table is laid for lunch. Alicia, Sebastian and his mother are crossing to their seats. Joseph is in the b.g. There is an awkward moment as both Alicia and Madame Sebastian start to take the chair at the head of the table. Madame Sebastian, hiding a flicker of resentment, quickly withdraws and takes the other chair, leaving the head of the table to Alicia.

MADAME SEBASTIAN
(seated, smiling politely)
No doubt you would like Joseph to go with you around the house this afternoon, Alicia?

ALICIA
Why yes, that is very thoughtful of you, Madame. I think that will be a very good idea.

LAP DISSOLVE TO

9-1 SERIES OF SHORT DISSOLVES. Alicia unlocking and opening various closed doors - in close angles with Joseph framed in the picture at her side.

DISSOLVE TO:

INT. BASEMENT CORRIDOR

2 Alicia and Joseph walk past a glass door that opens on the garden, toward a single door at the end of the corridor.

3 CLOSE SHOT at door. Alicia tries several keys in the lock. None of them fit.

ALICIA
There's no key for this, Joseph.

JOSEPH
No, Madame. That's the wine cellar. Mr. Sebastian carries the key himself.

Alicia's eyes narrow ever so slightly.

4 SEMI CLOSEUP - the locked door - FROM Alicia's VIEWPOINT.

(CONTINUED)

THE CAMERA MOVES IN TO A LARGE CLOSEUP of the lock on the door. We read the manufacturer's name:

"Unika."

FADE OUT

FADE IN

EXT. PARK BENCH

95 Devlin and Alicia are seated on a bench in the green park-like center of Rio. Traffic goes by in the b.g. There is a decided coolness between them.

ALICIA
That's the obvious place to look. But my husband has the key.

DEVLIN
Get it from him.

ALICIA
The key? How?

DEVLIN
Don't you live near him?

ALICIA
And what do I look for, if I get the key?

DEVLIN
A bottle of wine like the one that rattled the guy at dinner that night, of course.

ALICIA
All bottles look alike to me.

He stares ahead of him as she looks at his face.

ALICIA (cont'd)
I'm no master mind. I can just do so much - alone.

DEVLIN
(coldly)
Don't underestimate yourself. You've done a superb job.

ALICIA
(softly)
It's no fun, Dev.

DEVLIN
I know - you cry yourself to sleep every night - and the great sacrifice goes on - and on.

(CONTINUED)

ALICIA
(shortly)
Stop it!

DEVLIN
Sorry.
(she rises)
Hold it.
(she pauses)
Please sit down.
(she sits down slowly)
I read in the society columns that you and your husband are entertaining Friday, on a large scale.

ALICIA
Yes.

DEVLIN
Consider me invited.

ALICIA
(thoughtfully)
I don't know -

DEVLIN
(coldly)
Tell him that you thought if you invited me to the house - and I saw how happily married you were - the horrid passion I have for you might be torn out of me.

ALICIA
It sounds logical.

DEVLIN
Black tie?

ALICIA
Yes.

DEVLIN
Get the key - I'll see what I can do about the wine closet.

She rises.

ALICIA
Thanks - I'll be looking forward - to seeing you.

DEVLIN
(rising - and bowing slightly)
It's always a pleasure - meeting you, Madame.

She turns and walks off. He watches her.

DISSOLVE OUT

DISSOLVE IN

INT. SEBASTIAN'S BEDROOM SUITE - NIGHT

196 CLOSEUP. A man's hands pull a bunch of keys on a chain, from trousers hung across a chair. He puts the keys on a chest. CAMERA PANS OFF the keys, showing Alicia in full figure, dressed for the party, standing in a doorway.

197 CLOSE SHOT - Alicia, watching. Over this we hear Sebastian's voice.

SEBASTIAN'S VOICE
I won't be a second, darling.
Just to take a quick shower.

Alicia moves away stealthily, CAMERA FOLLOWING her. We see her pass into the dressing room.

INT. DRESSING ROOM - NIGHT

198 MED. SHOT. Alicia moves forward to the chest on which the keys are resting. We hear the SOUND of the shower from the half-open door of the bath beyond.

199 CLOSEUP - Alicia looks at the keys.

200 CLOSEUP - We see her fingers sorting them through until she stops at one key. The CAMERA MOVES IN just as it did on the lock of the cellar door. The name on the key is identical. Her finger begins to hastily detach it. Over this we suddenly hear Sebastian's raised voice.

SEBASTIAN'S VOICE
I'm surprised at Mr. Devlin coming.
I don't blame anybody for being in
love with you. I just hope, darling,
you don't do anything tonight - to
give him any false impressions -

201 MED. SHOT - Alicia is rooted for the moment. She gets the key and crosses to the center of the room. She now has the key in her possession. She looks down at it in her open palm.

202 MED. SHOT. Through the half-open door we can see the shadow of the edge of the towel as Sebastian dries himself.

(CONTINUED)

202 (CONTINUED)

SEBASTIAN'S VOICE
(cheerfully)
I'll be right out with you.
Don't get impatient.

203 CLOSEUP. Alicia is wondering where on her person to secrete the key.

204 MED. SHOT. Sebastian emerges from the bathroom in his robe and strides out of the dressing room and into the bedroom. The CAMERA PANS Sebastian into the bedroom. Alicia is nervous. She comes toward him.

205 CLOSE SHOT - Sebastian and Alicia.

SEBASTIAN
(bright and tender)
It's not that I don't trust you, my dear. But when you're in love at my age - every man who looks at your woman is a menace. Please forgive me for even talking about it. I'm very contrite.

He takes her hand.

206 CLOSEUP. Sebastian taking her clenched hands in his.

207 MED. SHOT - Sebastian and Alicia. He opens one hand to kiss it, but before he can open the other which contains the key, Alicia slips her arms around his neck. He kisses her.

208 CLOSEUP - Alicia. We see her right hand lower itself behind his back. She opens it and drops the key onto the soft carpet.

209 CLOSEUP - Alicia. In her embrace, slowly turns Sebastian away as though in a kind of ecstatic sway.

210 CLOSEUP - Alicia. Her feet approach the key. She kicks it just under the bureau.

INSERT CLOSEUP - Key, resting almost out of sight underneath the bureau.

DISSOLVE OUT

DISSOLVE IN

EXT. HALLWAY - UPSTAIRS

211 MED. SHOT. We see Sebastian and Alicia emerge from their room, now groomed for their social evening. As they come out of the door, Alicia says suddenly:

ALICIA
Oh, I forgot a handkerchief.

SEBASTIAN
I'll get one for you, my dear. Where is it?

ALICIA
Don't bother - you won't know where it is.

She goes into the room while Sebastian waits. There is a pause. The CAMERA MOVES IN while Sebastian is waiting. We then see the figure of Alicia emerge from the door and close it. By this time the CAMERA is close enough until her hand and handkerchief fill the screen. The CAMERA PANS WITH the hand which is the left one and we see her go to Sebastian's side. She puts her right hand through his arm. They commence to descend the stairs and move away from the camera.

DISSOLVE

INT. SEBASTIAN'S HALL - NIGHT

212 FULL SHOT. The hallway is now thronged with the guests of the evening. We can see through to the drawing room; it is equally full. People are moving in and out of the buffet. Beyond the dining-room, the terrace has a number of small tables laid out. A cut shows Dr. Anderson worried and ill at ease. There is the SOUND of loud chatter and MUSIC over the whole scene. The CAMERA BEGINS TO PAN OVER until it comes ON to a BIG HEAD of Alicia. Her face wears an expression of concealed anxiety. She looks furtively toward the front door.

213 CLOSEUP. Her hand and handkerchief fill the screen. She moves the hand around the handkerchief nervously and for a moment we get a glimpse of the key.

214 MED. SHOT - FROM her VIEWPOINT. The door is closed and the footmen are still standing by. Sebastian is a few paces away from them. He is chatting to another man who is just leaving him. Sebastian comes over to Alicia, CAMERA FOLLOWING.

(CONTINUED)

214 (CONTINUED)

SEBASTIAN
Well, I think we might join the rest of the party now. I think all our guests are here.

215 CLOSEUP. As Sebastian says these last words he gives a glance toward Alicia.

216 CLOSEUP. Alicia's face breaks from its slight anxiety and she nods acquiescence.

217 TWO SHOT. He leads her away into the main part of the hall and they are soon lost among the crowd.

218 MED. SHOT. The front door is opened to admit a late-comer: Devlin. His attitude is genial and breezy. We see him ask something of the footman. Footman indicates the crowd in the main part of the hall. CAMERA PANS Devlin across and we see him lost in the crowd. The PAN ends on a watchful and anxious Mathis.

219 MED. SHOT. Devlin threading his way through the people, looking for Alicia.

220 SEMI-LONG SHOT - FROM his VIEWPOINT. We see Alicia catch sight of him. Her face is full of relief.

221 SEMI-CLOSEUP. Sebastian is looking at Alicia. He turns his head.

222 SEMI-LONG SHOT - FROM his VIEWPOINT. We see Devlin crossing to meet Alicia.

223 CLOSEUP. Sebastian follows the meeting.

224 MED. SHOT - FROM his VIEWPOINT. Alicia's hand stretched out in greeting. The hand holds the handkerchief.

225 MED. SHOT. Sebastian's attention is distracted for a moment by two other guests.

226 MED. SHOT. Alicia's and Devlin's outstretched hands meet.

227 CLOSEUP. The two hands fill the screen. CAMERA MOVES IN until we see a key slip from one set of fingers to another.

228 SEMI-CLOSEUP - the two heads of Alicia and Devlin. She plays the chatty hostess; he is smilingly urbane.

ALICIA
How are you, Dev? So glad you could come.

DEVLIN
Couldn't keep me away with a stone wall.

ALICIA
You've never seen the house, have you?

DEVLIN
No - quite a jolly cottage.

ALICIA
I'll show you over the place.

DEVLIN
(lowering his voice)
Later. Take it easy. His nibs is on the trail.

229 MED. SHOT - Sebastian. He moves across in the direction of Alicia and Devlin - the CAMERA FOLLOWING.

SEBASTIAN
Mr. Devlin, Pleased you are here.

DEVLIN
It was nice of your bride to invite me.

SEBASTIAN
(smiling)
We both invite you, Mr. Devlin.
(puts his arm around Alicia)
You will see that our guest is fed, my dear - and amused. The wine is to the left.
(turns to greet a guest)
Madame Estorik - I'm so glad to see you.

Alicia is leading Devlin off.

230 CLOSE TWO SHOT. The CAMERA TRAVELS AHEAD of Devlin and Alicia, their voices down:

DEVLIN
It's not going to be too easy.

ALICIA
Why?

DEVLIN
He's very sensitive about you - and going to watch us like a hawk.

ALICIA
He's rather jealous - of anybody who -
(she breaks off)

DEVLIN
Where'd you get the key - off his chain?

ALICIA
Yes.

DEVLIN
Let's hope the liquor doesn't run out and start him down the cellar for more.

ALICIA
I hadn't thought of that.

DEVLIN
(soberly)
It's quite a point...

CAMERA PULLS AWAY FROM them and they cross to the buffet where Joseph is dispensing champagne.

231 MED. SHOT. As Alicia hands a glass to Devlin, Senora Ortiz comes alongside and greets Devlin effusively.

The CAMERA MOVES IN as she gushingly leads Devlin away in a TWO SHOT.

SENORA ORTIZ.
Mr. Devlin! How nice! You remember me!

DEVLIN
(bowing)
Senora Ortiz.

(CONTINUED)

231 (CONTINUED)

SENORA ORTIZ
So sweet of you! Young men usually have short memories. Here is something I adore - champagne - a fresh bottle.

232 MED. SHOT. Alicia is sipping some champagne. She glances down behind the buffet.

233 CLOSEUP - a group of eight bottles of unopened champagne.

234 MED. SHOT.

ALICIA
(to Joseph)
Do you think you'll have enough champagne for the rest of the evening, Joseph?

Joseph glances down and then turns to Alicia with a look of doubt.

JOSEPH
I'm not sure. I thought there would be enough, but I'm afraid, Madame, we seem to have a number of very thirsty guests. We may need some more champagne - soon.

235 CLOSEUP - Alicia. She turns from Joseph with alarm. She realizes the implications of Joseph's statement. She turns and exits, the CAMERA FOLLOWING her. She stops in the doorway.

INT. HALLWAY - NIGHT

236 CLOSEUP. Alicia scans the room for Devlin.

237 SEMI-LONG SHOT. We see Devlin and his chatty partner moving away from the camera.

238 CLOSEUP - Alicia. She looks thoughtfully: how to get Devlin alone! She looks up again.

239 SEMI-LONG SHOT. Senora Ortiz is departing, leaving Devlin alone.

240 CLOSEUP - Alicia. Her expression changes to one of slight relief. She looks off in Sebastian's direction.

241 SEMI-LONG SHOT. Sebastian is standing with his mother, a little aside from a group of people.

242 MED. SHOT. Alicia quickly starts across the room, the CAMERA FOLLOWING her. She reaches Devlin. Her manner is gay and casual.

ALICIA
Enjoying yourself, Mr. Devlin?

DEVLIN
Mildly.

ALICIA
(beaming)
I want to ask you so many things about the States. It's been ages since I've heard a word.

She leads him to a small settee near the wall. CAMERA MOVES IN. Alicia looks across the room.

243 SEMI-LONG SHOT - from her viewpoint. Sebastian and his mother. Sebastian has turned and sees her.

244 MED. SHOT - Devlin and Alicia. Alicia waves to her husband.

245 CLOSE SHOT - Sebastian and his mother. Sebastian waves back, his mother watching.

MADAME SEBASTIAN
Alicia's friend Mr. Devlin is a very attractive man, isn't he?

SEBASTIAN
(purposely ignoring his mother's reference to Devlin)
The party seems to be going off very well, doesn't it? I must say Alicia's managed wonderfully.

But by the way Sebastian gives a half glance back again, we can see his mother's remark is adding to his uneasiness about Devlin.

246 CLOSE SHOT - Alicia and Devlin.

ALICIA
(sotto voce)
He's watching us.

DEVLIN
That's all right. Keep chirping away.

247 SEMI-CLOSEUP - Sebastian. As his mother draws someone in to chatter in Portugese, again Sebastian turns and looks across in the direction of Alicia.

248 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia and Devlin laughing, but their attitudes casual, as though enjoying some inconsequential joke.

249 CLOSE SHOT - Alicia and Devlin. While their physical attitudes are broad and gay, their voices are low and intent.

ALICIA
We'd better hurry.

DEVLIN
Lots of time.

ALICIA
No. The wine's running out. Alex will send Joseph for more - any minute.

DEVLIN
Sorry to hear that.

He chuckles. She laughs with him.

DEVLIN (cont'd)
Is he watching?

ALICIA
Yes. You go into the garden alone. Wait for me around the back of the house. I'll show you the wine cellar door...

DEVLIN
(rising)
Don't let him see you follow me.

250 SEMI-CLOSEUP - Sebastian. His mother moves away, leaving Sebastian still chatting with their group. He glances back to Alicia.

251 SEMI-LONG SHOT - FROM his VIEWPOINT. We see Alicia glance down at Devlin's empty glass. She holds his hand and the glass to indicate this. She directs him to the dining room to get a drink. We see Devlin move away while Alicia comes toward the Camera to join Sebastian. The CAMERA PANS her into the group.

252 MED. SHOT - CAMERA PANS Alicia up at the door of the dining room and goes with her until she joins Sebastian. She nods her greetings to the rest of the group. Sebastian puts his arm around her.

SEBASTIAN
It's a very nice party, isn't it?

ALICIA
Oh yes, it's a wonderful party.

SEBASTIAN
You've done it wonderfully well. I'm very proud.... Does Mr. Devlin bother you very much?

ALICIA
No, darling. He's trying to drown his sorrows.

Through this scene Alicia's expression conveys her veiled anxiety to get away to Devlin.

253 MED. SHOT - Devlin is receiving a glass of champagne from Joseph. As he drinks he looks down behind the buffet.

254 CLOSEUP - FROM his VIEWPOINT - We see there are now only four bottles of champagne. Joseph's hand comes in and takes one, leaving only three.

255 MED. SHOT - Devlin strolls away from the camera, sipping his champagne. He goes out on the terrace.

EXT. TERRACE - NIGHT

256 SEMI-LONG SHOT - Devlin emerges and threads his way through the tables. He greets an acquaintance. He still holds his glass in his hand. He finishes the drink and leans over slightly to put his glass on a table. As he straightens up and turns around he collides with Mathis who has come across from the background. At one of the tables, two other of Sebastian's political friends uneasily watch the crowd.

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257 CLOSE SHOT - Mathis and Devlin.

DEVLIN
Oh, sorry....

Mathis looks at him strangely and steps aside.

258 SEMI-LONG SHOT - Devlin continues across, casually strolls down the steps into the garden, lighting a cigarette as he goes.

INT. HALLWAY - NIGHT

259 MED. SHOT - Alicia with Sebastian and a group of people around them. Conversation is general. Her mind is really on Devlin. A footman arrives with a tray of drinks. There is a general exchange of glasses.

260 CLOSEUP - Alicia. She is given a sharp reminder of the time element. She stares down at the tray.

261 CLOSEUP - FROM her VIEWPOINT - The laden tray with hands exchanging glasses for full ones.

262 CLOSEUP - Alicia. An expression of desperation. CAMERA PULLS BACK as the tray goes away. Then feigning casualness she glances across the room. She turns to Sebastian.

ALICIA
Oh, Alex, look! Poor Senora
Ortiz is sitting quite alone.

She rises and before anything else can be said she goes out of the scene.

EXT. GARDEN - NIGHT

263 MED. SHOT - Devlin is walking around the terrace and down towards the back door. He is behaving quite casually and puffing away at his cigarette as though he had come out to enjoy the night air. Behind him we get a faint impression of a glass door, faintly reflecting the moonlit garden. Suddenly a flood of light appears from the door. Devlin turns and approaches the few steps leading to it. Alicia appears, CAMERA MOVES IN to include the two. She opens the door for him and Devlin passes through.

INT. BASEMENT CORRIDOR - NIGHT

264 MED. SHOT - Without a word Alicia leads Devlin across to the corridor that leads to the wine cellar. She points to the door at the end of the passage.

ALICIA
I'll leave the door open to the garden. I'll call if anything happens. Don't take too long.

CAMERA FOLLOWS Devlin down the corridor.

265 SEMI-CLOSEUP - Devlin inserts the key into the lock. He opens the door. It is dark inside. He feels around for a switch.

INT. WINE CELLAR - NIGHT

266 Devlin closes the door loosely behind him and then begins to examine the room, touching the walls and then the various layers of bottles that surround him.

INT. BASEMENT CORRIDOR - NIGHT

267 MED. SHOT - The disturbed and almost impatient figure of Alicia is looking anxiously about her. CAMERA MOVES IN until she is in CLOSEUP. We see her face express apprehension as she looks up.

INT. DINING ROOM - NIGHT

268 MED. SHOT - Joseph, serving at the buffet. He glances down at the wine. With his finger he counts out the remaining number: three.

INT. CELLAR - NIGHT

269 MED. SHOT - Devlin has moved and is examining bottles which unlike the rest, are not lying on their side. CAMERA MOVES IN and we get a big head of Devlin and the bottles. He is peering through the underside of the deep shelf at a paper which is affixed to the wall. It is half curled up.

270 CLOSEUP - A finger straightens the paper out. It contains a whole series of numbers, never more than twenty or thirty and each is crossed off in pencil. The last number is fourteen and is not crossed off.

271 CLOSEUP - A big profile of Devlin as he peers at this.

272 CLOSEUP - Devlin's elbow is pushing one of the bottles into a precarious angle.

273 CLOSEUP - The paper on the wall curls up again. As his finger straightens it out...

274 CLOSEUP - His elbow jogs the bottle to an angle that is dangerously near toppling it over.

275 SEMI-CLOSEUP - Devlin withdraws his hand and then he steps back as he hears the bottle tumbling down. It falls out of the picture. There is a crash.

276 CLOSEUP - Devlin stares down at the floor.

INT. BASEMENT CORRIDOR - NIGHT

277 Alicia turns sharply a second or two after the SOUND of the bottle. She gives a frightened glance into the garden and out into the corridor and hurries into the cellar, the CAMERA PANNING her in.

INT. WINE CELLAR - NIGHT

278 Alicia hurries through the door. The CAMERA PANS her to Devlin who is squatting down examining the broken bottle. He beckons Alicia to come down to him.

CAMERA PANS her down and we have the two heads looking at the floor.

DEVLIN
Look, vintage sand!

279 CLOSEUP - As he says these words we overlay a picture: the bottle has smashed, but instead of wine, a pale colored sand has spilled over the floor.

280 MED. SHOT - Devlin scoops up some of the sand and puts it in his pocket. He rises simultaneously with Alicia. He says quickly:

DEVLIN
We've got to leave things as we found them. Help me find a bottle of wine with the same label as these others.

They begin to look around the cellar.

ALICIA
It isn't really sand, is it?

(CONTINUED)

280 (CONTINUED)

DEVLIN
No, a metal ore of some sort.

INT. DINING ROOM - NIGHT

281 MED. SHOT - Joseph still serving at the buffet, now looks down. There is only one bottle of wine left. He thinks for a moment and then begins to look for Mr. Sebastian.

INT. WINE CELLAR - NIGHT

282 MED. SHOT - Devlin is pushing the pieces of glass underneath the bottom shelf. He is scooping sand into a small pile.

DEVLIN
(sotto voce)
This is a bit weird.

ALICIA
I'm terrified.

DEVLIN
Just pretend... You're a janitor... Cleaning things up. Janitors are never terrified.

283 MED. SHOT - Alicia is by the sink emptying the remains of some wine from a bottle. She turns on the tap to wash the wine away. She wipes the top of the bottle carefully on an old cloth. The CAMERA PANS her OVER to Devlin. She bends down with the bottle and he begins to put in the sand. To do this he quickly takes a paper from his pocket and curls it into a funnel. During the scene they talk softly and tensely.

ALICIA
I feel we're being... very slow.

DEVLIN
No, we're on schedule. Take it easy.

ALICIA
I keep hearing someone coming...

DEVLIN
Nice.

ALICIA
What if he comes down... with Joseph...

DEVLIN
Unfortunate.

(CONTINUED)

283 (CONTINUED)

ALICIA
He's always got a gun...

DEVLIN
So have I.

INT. HALLWAY - NIGHT

284 MED. SHOT - We see Joseph crossing to Sebastian. CAMERA MOVES IN until we have the two together.

JOSEPH
I'm afraid we shall need some more champagne.

SEBASTIAN
Really? I thought we had provided enough. I'd better go down with you then.

Sebastian turns to guests and we half hear him excuse himself. He moves away with Joseph.

INT. CELLAR - NIGHT

285 MED. SHOT - Devlin is finishing off the bottle. The CAMERA MOVES IN until only the neck of the bottle fills the screen. He is putting on the tinfoil cap and squeezing it tightly between his fingers.

286 MED. SHOT - With a grunt of satisfaction he puts the bottle on the shelf among the others. The CAMERA PULLS BACK as Devlin steps down and with his handkerchief gives a few final swishes to the floor. The CAMERA PANS them both over to the door.

INT. CORRIDOR - NIGHT

287 MED. SHOT. As they both emerge and the door is closed with a click, Devlin hands Alicia back the key. As they turn into the main corridor toward the glass garden door Alicia looks back on hearing footsteps.

ALICIA
Wait - there's someone...

288 SEMI-LONG SHOT - FROM her VIEWPOINT. Sebastian is coming down the stairs. There is a half-shadow on the wall behind Sebastian but the cut is too quick for Alicia to notice anything.

INT. CORRIDOR - NIGHT

289 MED. SHOT. She quickly hurries Devlin through the glass door and closes it.

290 MED. SHOT. Sebastian has stopped on the stairs. He looks in direction of Alicia and Devlin.

291 Alicia and Devlin - their figures through the glass door from Sebastian's viewpoint.

292 MED. SHOT. Sebastian and Joseph. Joseph tries not to show that he too has seen Alicia and Devlin and suspects a domestic upset.

SEBASTIAN
(hurriedly motions Joseph upstairs)
You'd better wait, Joseph. I'll call you.

JOSEPH
Very good, sir.
(he turns up)

293 CLOSEUP - Devlin and Alicia, outside glass door. She grabs him and whispers:

ALICIA
It's Alex. He's seen us.

DEVLIN
(whispering)
I'm going to kiss you -

ALICIA
No, he'll think we're --

DEVLIN
That's what I want him to think -

He embraces her; they kiss. Slowly, the kiss which has started merely as a trick to fool Sebastian, turns into the real thing for both of them. Each is deeply moved.

ALICIA
Oh, Dev, Dev!

Devlin is the first to control himself.

DEVLIN
(whispering)
Push me away -

Alicia remains motionless with her eyes closed.

294 MED. SHOT - Sebastian coming down the corridor. His face is grim with jealousy.

295 SEMI-LONG SHOT - FROM Sebastian's VIEWPOINT. We see Alicia and Devlin embracing beyond the glass door.

296 SEMI-CLOSEUP - Alicia and Devlin. As they break apart, Devlin murmurs quickly.

DEVLIN
Act as if we were caught.

297 MED. SHOT - Sebastian opens the door and confronts the two. CAMERA MOVES IN to include the three. Sebastian is bitter and ironic.

SEBASTIAN
I'm sorry to intrude - on this tender scene - but mother saw you come this way.

ALICIA
Alex - not here. We'll talk alone.

SEBASTIAN
You are afraid to speak in front of him?

ALICIA
No. I couldn't help what happened. He's been drinking.

SEBASTIAN
(sarcastically)
He carried you down here - ?

ALICIA
Alex - please!

SEBASTIAN
You love him.

ALICIA
No. Absolutely - no.
(to Devlin)
Please go!

DEVLIN
For what it's worth - as an apology - she's telling the truth. I knew her before you - loved her before you - but wasn't as lucky as you. Sorry, Alicia.

ALICIA
Please go!

DEVLIN
Good night.

The CAMERA PANS him a little until he mounts the stairs leading to the terrace.

298 CLOSEUP - Alicia and Sebastian.

ALICIA
You're being foolish, Alex. I came here because he threatened to make a scene unless I'd see him alone.

SEBASTIAN
He kissed you.

ALICIA
I couldn't stop him - I tried.

SEBASTIAN
We'll talk about it later. Your guests are upstairs. Please join them.

Alicia starts off.

INT. MAIN HALLWAY - NIGHT

299 Devlin, about to leave, is being helped into his coat by Joseph.

Madame Sebastian sees him and steps forward.

MADAME SEBASTIAN
Oh, Mr. Devlin, are you going so soon?

DEVLIN
Yes. I'm afraid I have to be up early in the morning.

INT. REAR CORRIDOR - NIGHT

300 Sebastian is arriving at the top of the stairs that lead to the lower corridor. He catches Joseph passing from one pantry to another.

SEBASTIAN
Joseph!

JOSEPH
Yes, sir.

SEBASTIAN
We will go down for the wine now.

Joseph picks up a butler's tray and follows Sebastian down the stairs.

301 SEMI CLOSEUP - The CAMERA FOLLOWS the two men down the stairs and PANS them into the corridor leading to the wine cellar.

302 CLOSE SHOT - Sebastian puts his hand in his pocket and pulls out the keys.

303 CLOSEUP. His fingers run through the keys searching for the right one.

304 BIG HEAD. Sebastian is looking down. His expression changes.

305 MED. SHOT - The two. Sebastian looks up for a moment from his keys and then assumes a blank face.

SEBASTIAN
I don't think we'd better get any more champagne, Joseph. You have plenty of whiskey, haven't you?

JOSEPH
Yes, sir.

SEBASTIAN
...and some red and white wine, as well?

JOSEPH
Yes, sir.

SEBASTIAN
Well, I think we'll use that.

They both move away out of the picture. CAMERA STAYS on the closed door of the wine cellar.

DISSOLVE OUT

DISSOLVE IN

INT. HALLWAY - NIGHT

306 LONG SHOT. The hall is now deserted save for the last guest who is moving, a bit unsteadily, out of the door. There are signs of the end of a party. Footmen and maids are beginning to clear up. Alicia and Sebastian turn away from the last guest.

307 MED. SHOT. Alicia is worried about Alex's attitude. She turns suddenly to him and speaks with the false spontaneity of the liar.

ALICIA
Alex, I'm really sick at heart over what happened.

Sebastian looks at her - and a new expression is in his face. The jealousy and pain are gone. In their stead is a curious urbanity. He would seem whimsical were it not for the underlying tension of his manner - and the unexpectedness of his new attitude.

SEBASTIAN
My dear -
(he takes her hands)
I shall never forgive myself for behaving like a stupid schoolboy.

ALICIA
(softly)
Then you believe me -

SEBASTIAN
Certainly, my dear. The incident is not even worth mentioning again.

ALICIA
(quietly)
Thank you, Alex. Are you coming up?
(she starts toward the stairs)

SEBASTIAN
Not for a little while. I have to see Mr. Mathis and Dr. Anderson. They're waiting for me in the study.
(he puts an arm around her)
Please go on up to bed - and sleep well. It was a very successful party.

(CONTINUED)

307 (CONTINUED)

ALICIA
Good night, then. And thanks for being so nice.

SEBASTIAN
Not at all. You deserve it - and more.

He smiles and kisses her lightly on the forehead and moves away, out of the picture.

Alicia looks at him for a moment, and then sighs with relief. THE CAMERA PANS her slightly as she mounts the stairs.

INT. HALLWAY - NIGHT

308 MED. SHOT. Sebastian opens the study door and enters.

DISSOLVE

INT. SEBASTIAN SUITE - NIGHT

309 MED. SHOT. Sebastian comes in the door. He looks toward Alicia's bed.

310 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia is sleeping.

311 MED. SHOT. Sebastian crosses the room and stands at the end of the bed, gazing down at her. He moves away into his dressing room.

INT. DRESSING ROOM - NIGHT

312 MED. SHOT. Sebastian enters the room. He takes off his coat, throws it over an armchair. He then unbuttons the key chain from his trousers. He throws the keys down on to a chest, and then stares at them, frowning intensely. CAMERA MOVES IN until the keys fill the screen.

DISSOLVE

313 The two beds occupied by Sebastian and Alicia. The faint light of dawn comes through the windows over them.

314 MED. SHOT. Sebastian opens his eyes. He looks over in the direction of the sleeping Alicia. He sits up in bed and then swings his legs out and puts on his dressing gown. CAMERA PANS him to his dressing room.

INT. DRESSING ROOM

315 Sebastian enters, goes to the chest, looks down.

316 CLOSEUP. Keys fill the screen. The missing one has been replaced. Sebastian's fingers come into the picture and twist it around.

317 CLOSEUP. Sebastian's face is almost wearing a grim smile as he looks down. He turns and looks in the direction of the open door of the room.

INT. BEDROOM

318 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia sleeping peacefully.

319 CLOSEUP. Sebastian looking at her.

DISSOLVE

INT. DRESSING ROOM - EARLY MORNING

320 CLOSEUP. The keys belonging to Sebastian fill the screen. There are streaks of sunlight across them. His hands come in and take them up, the CAMERA WHIPS BACK. We see him put them in his trouser pocket and button the chain to the end of his suspenders. He turns, takes a coat from a closet and puts it on, picks up a handkerchief from a drawer and then moves slowly across to the door of the room.

INT. BEDROOM

321 MED. SHOT. Sebastian emerges from the dressing room and stops as he looks across at his wife.

322 SEMI-LONG SHOT - FROM his VIEWPOINT. Alicia is still sleeping.

323 MED. SHOT. Sebastian walks carefully and slowly across the room. He opens the door noiselessly and passes through.

LAP DISSOLVE

INT. BASEMENT CORRIDOR

324 MED. SHOT. The screen is filled with the wine cellar door. We see the shadow of Sebastian approaching, then he comes into the picture and inserts the key into the lock. As he opens the door, he switches on the light inside.

INT. WINE CELLAR .

25 MED. SHOT. Sebastian gives a brief look around and then crosses to the particular wine bottles we had that business with last night.

26 CLOSE SHOT. Sebastian comes to the bottles and examines them. He looks at the list on the wall at the back and then quickly counts the number of bottles.

27 CLOSEUP - Sebastian. Slight frown on his face indicates that he is bewildered to find everything in order.

28 MED. SHOT. He moves away from the bottles and looks around the cellar generally. He goes over to the sink. He finds nothing out of the ordinary. He crosses to the door, the CAMERA FOLLOWING. He looks back toward the wine bottles.

29 MED. SHOT - FROM his VIEWPOINT. The group of particular wine bottles on the shelf.

30 MED. SHOT. Sebastian goes over once more. He runs his fingers along the various labels.

31 CLOSEUP. Sebastian's finger stops at one bottle. The label on the neck indicates its vintage year is different from all the others which are marked 1934. This one is marked 1940. CAMERA MOVES IN until the small oval label with the figure 1940 fills the screen.

32 CLOSEUP. Big head of Sebastian examining this label.

33 SEMI-CLOSEUP. He picks up the bottle and holds it to the light.

34 CLOSEUP. Over his shoulder and big three-quarter back profile in the f.g., we see the bottle held against the light. It is not quite full.

35 MED. SHOT. Sebastian replaces the bottle on the shelf. He glances around the floor, then stoops down, the CAMERA GOING WITH him. He traces his finger over the stone floor.

36 CLOSE SHOT - Sebastian's finger. Showing traces of sand on it as he turns it up. We then see his finger take up a particle of glass which sparkles in the light. He puts his hand under the lowest shelf and brings out a piece of broken bottle. It is part of the neck which bears the old label, 1934. CAMERA MOVES IN until this small label fills the screen.

LAP DISSOLVE OUT

DISSOLVE IN

INT. HALLWAY - EARLY MORNING

7 LONG SHOT. SHOOTING FROM the top of the broad staircase, we see the tiny figure of Sebastian below. He is slowly crossing toward the foot of the stairs. He begins to ascend them slowly, coming nearer and nearer to the camera. When he reaches the top, he takes a few steps forward until he is in BIG CLOSEUP. You can now see the anger and fury on his face at what he has discovered. He looks to the left.

8 MED. SHOT - FROM his VIEWPOINT. We see the door that leads to his bedroom.

9 CLOSEUP - Sebastian. He is staring at the door. He breathes heavily. We see his mind at work, then he turns and looks in another direction. CAMERA PULLS BACK SLOWLY as he moves over. He taps on this other door.

INT. MME. SEBASTIAN'S BEDROOM

0 MED. SHOT. Madame Sebastian lies asleep in bed. We hear another faint tap on the door. The room is half lit by the faint morning sunlight coming through the blinds. Sebastian slowly opens the door and comes into the room. His mother is still sleeping heavily. CAMERA PANS him around the bed. He sits in a nearby armchair and waits.

1 CLOSEUP - Sebastian. His mind is racing, fuming. He doesn't try to wake his mother. His thoughts preoccupy him - grimly, wretchedly. Then he recovers and calls across softly.

SEBASTIAN
Mother!

2 MED. SHOT - FROM Sebastian's VIEWPOINT. His mother stirs, opens her eyes, raises her head. On seeing him, she glances quickly at the clock beside the bed.

MME. SEBASTIAN
Why are you up so early?

3 MED. SHOT.

SEBASTIAN
(his voice low and hoarsened)
You must help me.

(CONTINUED)

43 (CONTINUED)

MME. SEBASTIAN
(slowly - her eyes intent on him - and now fully awake)
I knew last night there was something.
(pause)

Sebastian sits looking stonily at the floor.

MME. SEBASTIAN (cont'd)
Something is wrong?

SEBASTIAN
A great deal.
(pause)
Alicia.

MME. SEBASTIAN
(her face lighting eagerly)
Oh. I've expected it.
(eagerly)
I knew. I knew!
(she breaks off and asks softly)
What is it? Mr. Devlin?

SEBASTIAN
No. I'm married to - an American agent.

44 CLOSEUP - Mme. Sebastian. She stares at him for a moment, then, quite deliberately she turns and takes a cigarette from a small jar by the bed. She picks up a lighter and lights it. She takes a long pull and then looks at Sebastian. There is almost a trace of a cynical smile over her face.

INT. ALICIA'S BEDROOM - DAY

45 MED. SHOT. Alicia is getting out of bed. She is humming slightly. She crosses to the French windows and opens them. The sun streams in. She stretches out her arms and breathes in the morning air. Then, after a sudden thought, she turns and crosses to the dressing room, the CAMERA FOLLOWING - she quietly looks in.

INT. DRESSING ROOM - DAY

46 Alicia looks in the dressing room, discovers it is empty. She crosses to the chest, looks down. There are no keys there. CAMERA MOVES IN. A faint smile of relief comes over her face at the thought that Alex has picked them up without detecting anything was wrong.

INT. MME. SEBASTIAN'S BEDROOM - DAY

347 MED. SHOT. Sebastian is now sitting on the edge of his mother's bed. She is sitting upright now.

MME. SEBASTIAN
Yes - it's easy to see - now. I knew - but I didn't see. They picked her - because of her father... And Mr. Devlin is her accomplice.

SEBASTIAN
In my house. In my arms. Loving me. I can't bear the memory. I'm sick. That horrible face - loving me!

(sharply) MME. SEBASTIAN
Stop it!

SEBASTIAN
I married her!

MME. SEBASTIAN
Yes, that's quite the worst side of it.

SEBASTIAN
(emotionally)
I must have been insane! Mad! Not to look - closely. To behave like an idiot! To believe in her! With her clinging kisses -

MME. SEBASTIAN
(sharply)
Enough! Stop wallowing in your foul memories.

348 CLOSEUP - Sebastian.

SEBASTIAN
What do I do? There's nothing to do. I'm done. Finished. They'll find out.

349 CLOSEUP - Mme. Sebastian.

MME. SEBASTIAN
They won't find out.

350 MED. SHOT - Mme. Sebastian and her son.

(CONTINUED)

350 (CONTINUED)

SEBASTIAN
(nausea in him)
They'll find out what I'm married to. They must kill me. What else? Look what they did to Emil Hupka. Emil who did nothing - And I - I've betrayed them! I! I! Bungled! No, there's no appeal. I'd do the same - kill the fool who betrayed them.

MME. SEBASTIAN
(quietly)
There's no need for them - to find out.

SEBASTIAN
Mathis is sharp.

MME. SEBASTIAN
Yes - he dislikes you. But his criticism of your talents won't go that far - to imagine you are married to an American agent. We are protected by the enormity of your stupidity - for a time.

Sebastian turns to her.

SEBASTIAN
(grimly)
Alicia -- I will attend to her - myself.

MME. SEBASTIAN
No. Not that way.

SEBASTIAN
(raging)
I stood looking at her as she slept - and
(makes a gesture of choking)
I could have --

MME. SEBASTIAN
Quiet, Alex. You are almost as impetuous as before your wedding. You barred me from that episode. Let me arrange this one. Your mind isn't too clear. (cont'd)

(CONTINUED)

350 (CONTINUED)

MME. SEBASTIAN (cont'd)
(she stops, her voice sharp)
Listen to me. No one must know - what she is. There must be no suspicion of her - of you - or me. She must be allowed to move about freely - but she will be on a leash. She will learn nothing further to inform. She must go, but it must happen slowly. If she could become ill - and remain ill for a time - until .....

DISSOLVE

INT. PRESCOTT'S OFFICE - MORNING

351 Prescott is talking on the telephone, Devlin is standing before Prescott's desk.

PRESCOTT
(into phone)
Oh, you have? Fine:
(hangs up and turns to Devlin)
We'll have the report on that sand in a few hours.

Devlin nods. Prescott returns to their interrupted conversation.

PRESCOTT (cont'd)
I suggest you think it over, Devlin.

DEVLIN
I've thought it over - plenty. I've got to get out, sir.

PRESCOTT
It's like that, eh?

Devlin nods.

PRESCOTT (cont'd)
Where would you like to be assigned?

DEVLIN
Any place. Spain - Egypt - China - it doesn't matter.

PRESCOTT
Do you mind a question, Devlin?

DEVLIN
No, sir.

(CONTINUED)

PRESCOTT
What's driving you?

DEVLIN
(angrily)
I'm no good here, I tell you! I hate the place!

PRESCOTT
(quietly insistent)
What's driving you? Is it Alicia?

DEVLIN
Maybe.

PRESCOTT
Anything happen?

DEVLIN
Nothing new.

PRESCOTT
Sure it wasn't that convincing love scene you put on for Sebastian last night?

DEVLIN
Could be..... Look, I can't talk about it, but I'm fed up -- to here.

PRESCOTT
Go ahead - spill it. It may help.

DEVLIN
I'm making quite a show of myself, I guess - running off like a wounded deer. But it's better than sticking around and doing something stupid.

PRESCOTT
It's that bad, eh?

DEVLIN
Every time I take an extra drink I want to go out and clean up Mr. Sebastian. Go ahead, laugh.

PRESCOTT
I'm not laughing.

DEVLIN
Why not? Jokes like this don't happen every day.

351 (CONTINUED)

PRESCOTT
It can't last much longer, Dev. She'll be through with the job soon.
(with a little humor)
Then maybe you can assist the Sebastians in a nice clean divorce.

DEVLIN
What difference would that make! She's through with me, anyway. And I don't blame her. I've been batting away at her ever since we got here. So now I wind up with a pain in my gut I can't stand..... Either you send me away from here while I've got a nickle's worth of sense left or I'll bust your official business wide open and you and Uncle Sam can go and soak your heads!
(pause)

PRESCOTT
Okay, Devlin .... it will take a week or so to make the change.

DISSOLVE

EXT. SEBASTIAN TERRACE - DAY

352 CLOSE SHOT - Sebastian at lunch table, a cup raised to his lips. As his eyes lower and look across the table, CAMERA PULLS BACK SLIGHTLY to show Alicia seated across from him. CAMERA SWINGS to show what Sebastian has been looking at: a cup of coffee near Alicia's elbow. She raises the cup and drinks from it, CAMERA FOLLOWING the cup to her mouth. After holding a moment, CAMERA PULLS BACK FARTHER to a full picture: Sebastian watching Alicia, and nearby, in a wicker chair, Madame Sebastian. There is a quiet, pleased smile on her face as she looks off at her dear children. She is daintily manipulating a needle through some fine embroidery work. It gives her much satisfaction, for she is sewing Alicia's shroud.

DISSOLVE

INT. PRESCOTT'S HOTEL ROOM - AFTERNOON

353 Alicia and Prescott are sitting talking. Alicia passes her hands over her eyes and closes them.

PRESCOTT
Anything wrong?.

(CONTINUED)

ALICIA
No. It's just that the light bothers me.

PRESCOTT
(rises and draws out another chair for her)
Won't you sit over here?

ALICIA
(changing chairs)
Thank you.

PRESCOTT
People sometimes get too much sun down here. You must be careful.

ALICIA
(dully)
Yes --

PRESCOTT
You can be very proud of yourself, Mrs. Sebastian. The laboratory report on the sand that Mr. Devlin brought in shows uranium ore. We know now what we're dealing with.

Alicia listens attentively.

PRESCOTT (cont'd)
Your job from now on is to see if you can help us find where that sand comes from. The location of the uranium deposits is a vital matter, so we are putting quite a number of people on it. But I think you can be of great help.

ALICIA
(grimly)
Yes ... in my position.

PRESCOTT
But that isn't the main reason why I asked Devlin to have you come up here, Mrs. Sebastian.

ALICIA
Oh?

353 (CONTINUED)

PRESCOTT
I wanted to tell you that I'm making a change in your contact in a week or so. Mr. Devlin is being transferred to Spain.

ALICIA
(slowly)
To Spain? Does Mr. Devlin know?

PRESCOTT
Yes. He asked for the transfer.

ALICIA
Why?

PRESCOTT
I guess he felt he was going a little stale here.

ALICIA
He wants to leave -- Rio --

PRESCOTT
Yes - he figured Spain would be a little more interesting.

ALICIA
(straightening up - recovering)
Yes. I imagine it would be. There isn't really much for a brainy fellow like Mr. Devlin to do - in Rio - anymore.

PRESCOTT
Yes; it's more or less routine now.

ALICIA
(rising)
In the meantime, I'm to report to Mr. Devlin as usual, I suppose?

PRESCOTT
Yes. He'll continue until the new man arrives.

ALICIA
(passes her hand over her eyes)
Well, thank you, Captain Prescott. I'll keep my ears wide open. Goodbye.
(holds out her hand)

PRESCOTT
(taking her hand)
And go easy on that sun, now....

DISSOLVE OUT

DISSOLVE IN

EXT. SEBASTIAN GARDEN - DAY

354 CLOSEUP - a coffee pot and two coffee cups on a small wrought-iron garden table. One of the cups is empty and one still full.

CAMERA PULLS BACK TO A LONG SHOT of the garden. Alicia and Alex, smiling and chatting, are walking from the table toward the house. Suddenly Alicia clutches her side in pain, staggers and almost falls - but Sebastian quickly reaches her, puts his arms around her and with a beautiful show of tender solicitude, supports her drooping figure.

In the b.g., Dr. Anderson runs toward them from the house.

355 CLOSE SHOT - Sebastian and Alicia.

SEBASTIAN
(acting great concern)
Alicia! Darling! What is it?

ALICIA
(dizzied and in pain)
I don't know.

SEBASTIAN
Are you in pain?

ALICIA
(in agony)
All over -

DR. ANDERSON
(runs into CLOSE SHOT)
How is she? What happened to her?

SEBASTIAN
I don't know. We were walking - and she was stricken suddenly.

DR. ANDERSON
Poor child. We must carry her.

ALICIA
(straightening slowly)
It's - not so bad now. I think I can walk.-
(she does)
Yes. I'll be all right.

(CONTINUED)

355 (CONTINUED)

SEBASTIAN
My poor darling - lean on me -

He supports her as they move toward the house.

EXT. PARK BENCH - SAME DAY

356 Devlin is sitting on the bench reading a newspaper. Alicia appears, walks toward the bench and sits down without greeting him. She looks a trifle seedy. Devlin continues to look at his paper as he talks.

DEVLIN
It gets a bit lonely squatting on this bench all day - with no one to speak to.

ALICIA
(coldly)
Yes - Rio can be a very dull place.

DEVLIN
(looking at her)
What's new?

ALICIA
Nothing. What's new with you?

DEVLIN
(after a pause)
Nothing.

Slight disappointment on Alicia's face that Devlin doesn't choose to tell her about his transfer.

DEVLIN (cont'd)
No domestic troubles about the other night?

ALICIA
No.

DEVLIN
Any footprints - in that sand yet?

ALICIA
No. Nothing yet.

DEVLIN
(friendly, grinning at her)
Just a social visit, eh?

ALICIA
A little fresh air - helps.

DEVLIN
(staring at her)
You don't look so hot.

(CONTINUED)

ALICIA
I'm not surprised.

DEVLIN
Sick?

ALICIA
(lying)
No. A hangover.

DEVLIN
Well - that's news. Back to the bottle again, eh?

ALICIA
It sort of lightens my chores.

DEVLIN
Big party?

ALICIA
No -- just the family circle.

DEVLIN
Sounds very jolly.

ALICIA
It helps - life in a dull town.

DEVLIN
I'd go easy - on the liquor.

ALICIA
Fine talk. Don't you find Rio a little hard to take - ?

DEVLIN
It's not a bad town.
(stares at her)
You know, you really look - all mashed up. Must have been quite an evening.

ALICIA
It was.

DEVLIN
(angrily)
Okay, if you want to play that way - go on - have all the fun you can. There's no reason why you shouldn't.

ALICIA
That's right, Dev.

She takes something from her pocket or purse and holds it out to Devlin. It is the scarf he wrapped around her midriff in Miami.

ALICIA (cont'd)
Oh, by the way, Dev. Here's something that belongs to you. I should have returned it sooner.

DEVLIN
(looking)
What's that?

ALICIA
(sneering)
You gave it to me the night you came into my life - in Miami. You didn't want me to be cold. I was hanging on to it - as a souvenir.

DEVLIN
(scowling)
Cleaning house, eh?

ALICIA
Yes.

He takes the scarf.

ALICIA (cont'd)
Well, goodbye, Dev.

DEVLIN
What do you mean - goodbye?

ALICIA
Nothing. Just goodbye. The fresh air isn't as good for a hangover as I thought.

She sways a little on her feet.

DEVLIN
It isn't funny, Alicia. You're still tight.

ALICIA
Am I?

DEVLIN
Sit down. Where are you going?

ALICIA
Back to my drinking -

She walks off unsteadily. Devlin sits frowning after her.

DISSOLVE OUT

INT. SEBASTIAN DRAWING ROOM - NIGHT

357 CLOSE SHOT - Mme. Sebastian sitting at one end of the divan in front of the fireplace, pouring after dinner coffee. We hear the voices of the others in the room - Dr. Anderson, Sebastian and Alicia - as CAMERA MOVES IN to CLOSEUP one of the cups as she pours.

DR. ANDERSON'S VOICE
You are not taking care of yourself, Alicia.

ALICIA'S VOICE
I'm much better.

DR. ANDERSON'S VOICE
You look like something awful. Pale circles under the eyes. My dear child, you must have a doctor find out what is the matter with you.

ALICIA'S VOICE
I never go near doctors. They always cart you off to a hospital.

CAMERA FOLLOWS the cup of coffee in Mme. Sebastian's hand as she rises and crosses with it across the room.

DR. ANDERSON'S VOICE
Maybe you belong in a hospital. Tell me, when did you first feel sick?

Mme. Sebastian's hand puts the cup down on a table. CAMERA STARTS TO PULL SLOWLY BACK, FIRST RISING to pass Alicia's face. She is sitting before the table on which Mme. Sebastian places the coffee cup.

ALICIA
(frowning)
It was after the party - I think. Yes - the next day after.

CAMERA HAS PULLED BACK to reveal a full GROUP SHOT of Alicia, Dr. Anderson, Mme. Sebastian and Sebastian gathered in front of the fireplace. Mme. Sebastian is just resuming her seat on one end of the divan. Alex sits on the other end, surrounded by brochures and travel maps. Dr. Anderson stands, with cup in his hand, near Alicia's chair in front of the fire.

358 CLOSE SHOT - Sebastian.

SEBASTIAN
(looking up from a map)
I still think, darling, that a sea trip would be much better than doctors and hospitals. A little cruise somewhere. Maybe Spain. It will put the roses back in your cheeks, my sweet.

359 CLOSE SHOT - Alicia - featuring the coffee cup standing untouched on the table in front of her.

ALICIA
No, I don't think so...I don't care much for boats.

359A CLOSE SHOT - Madame Sebastian.

MME. SEBASTIAN
I think it an excellent suggestion, Alicia. We could go together, my dear. If you could bear to leave Alex behind for a few weeks --

359B TWO SHOT - Alicia and Dr. Anderson.

ALICIA
Thank you. But I prefer Alex - to a case of sea sickness. I always get seasick.

DR. ANDERSON
Then maybe you would like the mountains. The air is pure and fresh...I am going next week.

ALICIA
(smiling at him)
Oh, I'm sorry. I didn't know you were going away. I'll miss you.

DR. ANDERSON
(eagerly)
Yes - yes, it is nice here. But I must go. I am delaying my work too long.
(puts his coffee cup on the table next to Alicia's)
If you could come with me... The mountains won't make you seasick. And the Carioca Mountains are beautiful. Covered with flowers...

359C CLOSE SHOT - Sebastian, jumping in to divert the conversation.

SEBASTIAN
Alicia needs rest - and not mountain climbing.

359D TWO SHOT - Alicia and Dr. Anderson. Alicia picks up her coffee cup and sips.

(CONTINUED)

359D (CONTINUED)

ALICIA
(smiling, her manner casual)
I've heard about the Cariocas - and their wonderful little native towns...Are you going to Rivadavia?

She puts her coffee cup back on the table.

DR. ANDERSON
No - I go to Santa Ma --

359E CLOSEUP - Sebastian.

SEBASTIAN
(interrupting quickly and sharply)
Would you care for some more brandy, Otto?

359F TWO SHOT - Alicia and Dr. Anderson. Dr. Anderson looks over at Sebastian and sighs, aware of the name he almost spoke.

DR. ANDERSON
No, thank you. I never drink more than one brandy. Even that is too much sometimes. I'll just finish my coffee.

He reaches down to pick up his cup.

359G BIG CLOSEUP. Dr. Anderson's hand, instead of picking up his own cup, picks up Alicia's cup.

360 TWO SHOT - Sebastian and Mme. Sebastian. Both start forward in involuntary protest, Alex half rising. They speak simultaneously.

SEBASTIAN
But that is Alicia's coffee.

MME. SEBASTIAN
No, no, that is not your cup.

360A CLOSE SHOT - Alicia. Slow realization of the meaning of their protest - that she is being poisoned by the doctored coffee. Dr. Anderson's arm and hand, in front of Alicia's face, stops in mid-air.

DR. ANDERSON'S VOICE
Oh, I'm sorry.

His hand puts the cup back on the table.

360B BIG CLOSEUP - Alicia, as she stares down at the cups on the table.

360C CLOSE SHOT - two cups - from Alicia's viewpoint.

DR. ANDERSON'S VOICE
Perhaps Alex is right, dear child...

His hand picks up his own coffee cup.

360D CLOSEUP - Alicia, horror on her face as she looks off at her murderers.

DR. ANDERSON'S VOICE
When you are young, rest is the best doctor.

360E CLOSE SHOT - Sebastian, from Alicia's viewpoint. Imperturbable, looking again at his travel maps.

DR. ANDERSON'S VOICE
If you will lie still for a few days - relax, read, forget all your troubles --

360F CLOSEUP - Alicia looks from Sebastian to his mother.

DR. ANDERSON'S VOICE
Then maybe it is just the same as medicine or the sea air.

360G CLOSE SHOT - Mme. Sebastian (from Alicia's viewpoint). She is innocently embroidering.

DR. ANDERSON'S VOICE
And when I come back you will be all well, and making us all happy once more.

360H TWO SHOT - Alicia and Dr. Anderson. Overcome by her realization, Alicia passes her hand across her eyes, rises unsteadily.

ALICIA
(quietly)
If you'll excuse me - I think I'll go up to bed. I feel a bit dizzy.

361 TWO SHOT - Sebastian and his mother - from Alicia's viewpoint. Sebastian rises and moves toward Alicia, with phoney concern.

(CONTINUED)

361 (CONTINUED)

SEBASTIAN
The pain again, darling?

361A CLOSE SHOT - Alicia.

ALICIA
(smiles with an effort)
It's not bad...It's so silly - complaining all the time.

361B TWO SHOT - Sebastian and his mother - from Alicia's viewpoint. There is an effect of the lights in the room dimming, leaving the walls in bright light, but transforming Sebastian and his mother into grotesque silhouettes. As both step forward toward Alicia, their figures become overlengthened and the divan on which they have been sitting, disappear from the scene.

SEBASTIAN
(moving forward)
I'll take you up - to your room.

MME. SEBASTIAN
Let me help you, my dear. Some hot water, maybe?

361C CLOSE SHOT - Alicia.

ALICIA
(holding herself up - and forcing a smile)
Don't bother, please. Just - a little - dizzy. I'll be all right.

She starts for the door.

361D CLOSE SHOT - closed doors (from Alicia's viewpoint). The huge black shadows of Sebastian and his mother on the closed doors.

SEBASTIAN'S VOICE
I'll be up in a few minutes, darling.

361E CLOSE SHOT - Alicia, nearing the doors.

361F CLOSE SHOT - Alicia, ANOTHER ANGLE, as she reaches the doors and puts her hand on the knob.

(CONTINUED)

361F (CONTINUED)

DR. ANDERSON'S VOICE
If you do not feel better in the morning, I insist you call a doctor, Alicia...

Alicia opens the doors, there is the effect of a great burst of light from the hall.

DR. ANDERSON'S VOICE (cont'd)
I don't like the way she looks, Alex.

The door closes behind Alicia.

INT. HALL

362 Alicia's slow pace now changes to one of frantic hurry. She takes a few steps in the direction of the study door, then stands still.

362A Study door - from Alicia's viewpoint. The door at first appears normal, then rapidly recedes from the camera, out of Alicia's reach.

362B CLOSEUP - Alicia. Trapped, she turns, looks in the direction of the stairs.

362C Foot of stairs - from Alicia's viewpoint. As did the study door, the stairs rush away from the camera to a great distance.

362D CLOSEUP - Alicia. With panic and great effort, Alicia walks forward toward the stairs until her head fills the screen. She looks around, dizzy.

362E PANNING SHOT - hall and stairs - Alicia's viewpoint. In a circular panning movement, the CAMERA gets Alicia's dizzy viewpoint.

363 CLOSE SHOT - Alicia. She staggers and falls, CAMERA DROPPING WITH her to the floor. HOLD a minute ON her crumpled figure, then CAMERA WHIPS TO A HIGH TOP SHOT until Alicia is a small picture on the floor below. The drawing room door below opens. Sebastian, his mother and Dr. Anderson hurry out and run to Alicia, all converging on her helpless figure. As they lift Alicia up:

SEBASTIAN
(calling)
Joseph! Joseph!

DR. ANDERSON
She is fainted. It is pain.
She is sweating.

Joseph runs in from the rear of the hall.

SEBASTIAN
Joseph, help me lift her.

MME. SEBASTIAN
We must get her up to bed.

Alicia stirs as they lift her.

ALICIA
(struggling, her voice hysterical with pain)
No. I'm all right. Let me go!

They carry Alicia up the stairs, still on TOP SHOT. Alicia continues to struggle.

ALICIA (cont'd)
Let me go!

DR. ANDERSON
My poor child - quiet. Don't exert yourself.

Slowly ascending the stairs, they are getting nearer to the camera.

ALICIA
(fighting weakly to get out of their hands)
Let me go! I want to - go - out. I want to go -

Sebastian exchanges looks with his mother.

SEBASTIAN
Delirium.

They have reached the door to Alicia's bedroom and start in.

(CONTINUED)

363 (CONTINUED)

DR. ANDERSON
Alicia, please - quiet. We will do everything for you.

INT. ALICIA'S BEDROOM - DAY

364 Mme. Sebastian is walking beside the men and their burden as they enter and put Alicia on the bed.

MME. SEBASTIAN
There, there - the pain's better, isn't it, my dear?
(to the others)
She's relaxed now.

365 CLOSEUP - Alicia, on the bed. She hears the voices talking. The shadows of the speakers cover her face. The CAMERA MOVES IN gradually during the scene until it is on a BIG CLOSEUP of Alicia's eyes.

SEBASTIAN
The attacks come so suddenly, mother. I don't know what to make of them.

MME. SEBASTIAN
It's some sort of spasm. I'm sure it's not serious.

SEBASTIAN
Joseph, disconnect the telephone. Madame must have absolute quiet. Take it out of the room, Joseph.

Alicia moans and her panic grows as her chance of contact with the outside vanishes.

DR. ANDERSON
We must get a doctor, Alex. The poor child is suffering too much. An opiate - or something - would help her. I'll call the hospital. I'll get Dr. de Sa.

MME. SEBASTIAN
Don't worry, dear Otto. We'll get a doctor - a good one. We'll take the best care of her.

Alicia's eyes turn helplessly - trapped. Her hysteria quieting with her helplessness.

DISSOLVE

EXT. CITY PARK - DAY

366 Devlin sits in his car watching for Alicia to show up at their meeting place - the park bench. He looks off impatiently.

366A Park Bench - from Devlin's viewpoint. It is empty.

367 Devlin in car, growing more impatient.

DISSOLVE TO:

EXT. PARK BENCH - NIGHT

368 Devlin, who has obviously been waiting a long time for Alicia, looks at his watch, a worried frown on his face, finally rises and walks away.

DISSOLVE TO:

EXT. PARK BENCH - DAY

369 Again Devlin is waiting in vain for Alicia. His concern has mounted.

DISSOLVE TO:

INT. ALICIA'S BEDROOM - LATE AFTERNOON

370 A silent tableau. Alicia very ill in bed. Madame Sebastian, the watchdog, sitting at her bedside, sewing, sewing.

DISSOLVE TO:

INT. PRESCOTT'S HOTEL ROOM

371 ALREADY SHOT. Devlin and Prescott are seated.

PRESCOTT
Five days? That's quite a binge she must be on.

DEVLIN
I don't think so.

PRESCOTT
You told me last week - she was drinking. Drunk when you saw her.

DEVLIN
Look -- I've had time to think it over.

PRESCOTT
Think what over?

DEVLIN
That drinking of hers. I don't believe it.

(CONTINUED)

371 (CONTINUED)

PRESCOTT
Why should she lie to you?

DEVLIN
I don't know....But she wasn't drunk. She was sick. Maybe that's why she hasn't showed... She looked like the ragged end of howhere.

PRESCOTT
Still sounds like a hangover to me.

DEVLIN
No....
(rises)
I'm going to pay a call.

PRESCOTT
I wouldn't like you messing things up, Devlin. We hope to be closing this case in a few days.

DEVLIN
I won't mess anything up - just a social call. I'm a - friend of the family.

PRESCOTT
All right. Go ahead, if you want to. Give me a ring when you get back.

DEVLIN
I'll do that --

As he starts out,

DISSOLVE OUT

DISSOLVE IN

EXT. SEBASTIAN HOUSE - NIGHT

372 LONG SHOT - Devlin in his car drives up in front of the house. He gets out of the car and goes to the front door, rings the bell. A light goes on over his head. The door opens. Joseph greets him.

373 CLOSE SHOT.

JOSEPH
How do you do.

DEVLIN
(amiably)
Good evening. Folks home tonight?
(he enters)

JOSEPH
(dubiously)
Yes, sir.

DEVLIN
(handing him his hat)
Would you tell Mr. Sebastian Mr. Devlin is calling?

Joseph hesitates.

DEVLIN (cont'd)
What is it, Joseph?

JOSEPH
I'm very sorry, sir, but since Mr. Sebastian asked me not to disturb him, I don't know --

DEVLIN
Asleep?

JOSEPH
No, sir. He is in the study -- with some business associates, sir.

DEVLIN
Do you think he'll be tied up long?

JOSEPH
I don't know, sir.

DEVLIN
Mrs. Sebastian home?

JOSEPH
Yes, sir.

(CONTINUED)

373 (CONTINUED)

DEVLIN
Would you mind telling her, Joseph?

JOSEPH
I'm afraid I can't, sir.

DEVLIN
Why not?

JOSEPH
Mrs. Sebastian is very ill and confined to her bed.

DEVLIN
I'm very sorry to hear that. How long has she been sick?

JOSEPH
A week.

DEVLIN
Has she had a doctor?

JOSEPH
I think so, sir. We're all very concerned about her. If you will wait here, Mr. Devlin, I'll tell Mr. Sebastian --

DEVLIN
Thanks.

He sits in the hall as Joseph goes into the study.

INT. STUDY - NIGHT

374 Sebastian is talking with Dr. Anderson, Mathis and Rossner as Joseph knocks and comes in.

JOSEPH
Excuse me, sir.

SEBASTIAN
(turning, irritably)
What is it, Joseph?

JOSEPH
Mr. Devlin to see you, sir.

SEBASTIAN
(hides a note of alarm)
Very well. Tell him I'll be out in a minute.

JOSEPH
Yes, sir.

He exits. Sebastian turns back to Dr. Anderson.

(CONTINUED)

374 (CONTINUED)

SEBASTIAN
Go on, professor. This sounds serious to me.

MATHIS
To me, also. What happened Monday?

DR. ANDERSON
The same thing. When I left the bank, there was a man following me.

375 CLOSEUP - Mathis. He looks troubled, watchful.

376 BACK TO SCENE.

SEBASTIAN
(frowning)
Did he stay with you long?

DR. ANDERSON
I don't know - but this morning when I went to the ticket office this same man came inside - and stood beside me.

SEBASTIAN
You are positive about this?

Mathis listens intently for Anderson's answer.

DR. ANDERSON
I am absolutely certain. I recognized him. I have a very quick eye -- quicker than he thinks - this man.

MATHIS
Tell us the entire story, Professor. Where you first became aware -- and a description of the different men who have followed you. Every detail, please.

During Mathis' speech, the CAMERA SWINGS TO Sebastian's face. He is trapped. Anxious to get away to ward off Devlin, but forced to linger for Anderson's report.

INT. HALL

377 Joseph is disappearing through the door behind the stairs. Devlin quickly rises from his seat and moves quickly to the stairs. He mounts them noiselessly.

UPPER LANDING

378 Devlin studies the several doors, then approaches one. He opens it cautiously. It is Madame Sebastian's suite. She is sitting with her back to the door, writing. Devlin softly closes the door and walks on.

He opens a second door, the door to Alicia's room. Beyond is a dimly lighted room, with a dimmer bedroom beyond. He starts in.

INT. HALL - NIGHT

382-384 Devlin and Alicia come out of the bedroom onto the landing. Sebastian is in the hall below, having just come out of the study. They see Sebastian start for the stairs.

DEVLIN
(looking at Sebastian - softly to Alicia as he helps her down the first step)
Not so good.

ALICIA
What?

DEVLIN
Alex. Keep moving. Don't talk -

SEBASTIAN
(approaching them on the steps)
Alicia - what are you doing? What is this, Mr. Devlin?

DEVLIN
I'm taking her to a hospital - to get the poison out of her.

SEBASTIAN
Poison?

DEVLIN
Everybody knows - except your friends downstairs --

Mme. Sebastian appears from her room. She moves quickly toward them. Devlin continues - his eyes on the study door downstairs.

DEVLIN (cont'd)
They have yet to be informed --

SEBASTIAN
I'm taking her back to her room.

DEVLIN
It'll raise quite a rumpus if you try.

MME. SEBASTIAN
Alex - wait. He knows?

SEBASTIAN
Yes.

Anderson and Mathis enter the hall downstairs. Anderson looks up and sees the four figures at the top.

ANDERSON
What is happening, Alex?

(calling down)
Alicia.

ANDERSON
She is worse?

MME. SEBASTIAN
Yes.

DEVLIN
(softly to Sebastian as he moves slowly down the stairs with Alicia)
You haven't forgotten Emil, have you, Alex?

MME. SEBASTIAN
(whispering)
Help him, Alex.

DEVLIN
I'm glad you've got a head on you, Madame.

SEBASTIAN
I'm not afraid to die.

DEVLIN
Well - you've got your chance - here and now. Tell 'em who she is.

MME. SEBASTIAN
What do you offer - if we let - you go...

DEVLIN
I'll keep my mouth shut. So will the department.

ANDERSON
(calling up)
Do you need any help, Alex?

DEVLIN
No - we can handle her.

ANDERSON
Where are you taking her?

DEVLIN
(whispering)
You answer that one, Sebastian.

MME. SEBASTIAN
To the hospital.
(tensely whispering to Sebastian)
Alex, talk to them - quick.

(CONTINUED)

382- (CONTINUED)
384

ANDERSON
(calling up)
I'm glad she is going, Alex. You should not have waited so long -

DEVLIN
(whispering to Sebastian)
Is it a deal - or do we start shooting?
(to Alicia - whispering)
Hang on. Twenty yards to go -

ALICIA
All right, Dev.

They are near the group at the foot of the stairs.

ANDERSON
Poor child, is she in pain?

ROSSNER
What happened, Alex?

Sebastian gives in. He moves forward and helps support Alicia.

SEBASTIAN
(sweating, his voice slow)
She collapsed. Mr. Devlin heard her scream - while he was waiting for me -

DEVLIN
Yes - I called the hospital - as soon as I saw how she was -

MME. SEBASTIAN
You have a car, Mr. Devlin?

DEVLIN
Yes, in front.

MME. SEBASTIAN
Your hat, Alex.

MATHIS
You are going with them, madame?

MME. SEBASTIAN
No. Alex will call me up - I'll wait here.

Devlin, Sebastian, supporting Alicia reach the door. Anderson opens it. As they exit:

ANDERSON
You will telephone us - as soon as the doctor sees her - Alex. Please. Poor child.

5-
6 EXT. HALL - NIGHT

Devlin, Sebastian and Alicia move down the outside steps toward the car.

DEVLIN
You all right?

ALICIA
Hurry up - I'm dizzy - the air -

DEVLIN
Take deep breaths.

He helps Alicia into the car. The group is watching from the open doorway.

SEBASTIAN
Just a minute. I must sit next to her.

DEVLIN
(climbing into car)
No room, Sebastian.

SEBASTIAN
(wildly and tensely)
You must take me! They're watching.

DEVLIN
(throwing the car in gear)
That's your headache, partner.

SEBASTIAN
(breaking)
No - no - no. Take me - no - no - !

The car shoots off. Sebastian stands a minute, defeated, then slowly turns back toward the house.

ROSSNER
(in doorway; softly to Mathis)
There is no telephone in her room to call the hospital.

Sebastian stands facing the open doorway.

MATHIS
Alex - will you come in - please. I wish to talk to you.

Sebastian walks up the steps to his guillotine.

FADE OUT

INT. ALICIA'S ROOM

379-381 Devlin comes in - sees Alicia lying in the bed, her eyes closed. He goes to her and gently shakes her shoulder.

DEVLIN
(softly)
Alicia -- Alicia --

ALICIA
(opening her eyes - foggily)
Dev --

DEVLIN
Alicia, what's wrong with you?

ALICIA
Oh, Dev, I'm so glad you've come.

DEVLIN
I had to. I couldn't stand it any more - waiting and worrying about you. That wasn't a hangover you had that day. You were sick then. What is it?

ALICIA
That's right - sick.

DEVLIN
But, Alicia, what is it? What's wrong?

ALICIA
They're poisoning me -- slowly.

DEVLIN
(suddenly tense)
How long?

ALICIA
(weak)
Since the party. Alex and his mother. They found out.
(sinks back exhausted)

DEVLIN
(starts lifting her up)
Alicia, come on -- get up! We've got to get you out of here!

(CONTINUED)

379- (CONTINUED)
381

ALICIA
(opens eyes again - foggily)
I thought you'd gone away to Spain.

DEVLIN
(propping her up - looking around for a robe)
I had to see you and speak my piece once. I was getting out because I love you. I couldn't bear you and him together....
(starts putting robe around her shoulders)
Try to sit up, Alicia....

ALICIA
(trying to sit on edge of bed)
You love me -- Oh, Dev, if you'd only said it before!

DEVLIN
(supporting her)
I know. But I couldn't see straight or think straight. I was a fat-headed guy full of pain. It tore me up not having you.

ALICIA
(repeating softly)
You love me --

DEVLIN
(putting slippers on)
Yes - yes. I've gone around howling inside for you. Come on, now...

ALICIA
Not just because I'm sick?

DEVLIN
No. Long ago. All the time. From the beginning. Stand up!... Where are your clothes?

ALICIA
(indicates closet with weak nod)
I can't stand. They gave me pills to sleep.
(sinks back)

(CONTINUED)

379. (CONTINUED)
381

DEVLIN
(shaking her)
Keep awake! Talk, Alicia!

ALICIA
Started a week ago. They don't want the others to know - about me.

DEVLIN
(fetching coat from closet)
Go on. Keep talking. What happened?

ALICIA
Alex found out.

DEVLIN
The others haven't?

ALICIA
No. They'd kill Alex - if they knew. They killed Emil.

DEVLIN
You in pain?

ALICIA
I don't know - the pills. Dev, say it again - It keeps me awake.

DEVLIN
I love you. Stand up!

ALICIA
(trying)
Can't.

DEVLIN
We have to get you out of here.

ALICIA
(wobbling on her feet)
Can't - make it. Must tell you about Dr. Anderson.

DEVLIN
Not now.

ALICIA
The sand comes from the Aymores Mountains. A town called Santa Ma - something.

(CONTINUED)

379- (CONTINUED)
381

DEVLIN
We'll find it. Good work. And we'll take care of them later. Now walk.

ALICIA
Can't. You go - alone. Thanks. Hurry, Dev. They're all in the house.

DEVLIN
Unh-unh. You're never getting rid of me again.

ALICIA
(weakly)
Never tried to.

DEVLIN
I'm going to crawl after you on my hands and knees for the rest of my life. And I'm beginning right now.

Wraps coat around her. She sways toward him.

ALICIA
(weakly - smiling)
Maybe I'm delirious - and hearing things. Oh, Dev - hold me!

DEVLIN
Afterwards - for years - the longest clinch in history... Come on.

They go out.

FADE IN

39AA CLOSE SHOT - office door. It is closed. On the frosted glass is lettered:

UNITED STATES DEPARTMENT OF ---------

The rest of the text is lost in shadow as, inside the office, a figure passes by the door.

QUICK DISSOLVE

INT. OFFICE

39AA-1 A girl government clerk stands before the open drawer of a large file case. She is holding a small sheaf of cards in her hand - filing them. As another clerk enters the scene, the first girl pauses, looking at the card she is about to file, and as she speaks the CAMERA MOVES UP TO AN INSERT - showing that Alicia Huberman has been entered on duty and that her assignment is a confidential mission in Rio de Janeiro.

FIRST GIRL
All you have to have is pull. Pull gets you anything in Washington. Look at this -- Rio in the winter time.

SECOND GIRL
Yes - it's just knowing the right people does it.

As Alicia's card is put in its place in the file drawer,

DISSOLVE TO:

(Alicia and Devlin en route Rio in the plane)

INT. SAME GOVERNMENT OFFICE

178A The same two clerks stand at the large file cases. In one hand the first girl holds Alicia's record card and a department memo under it. She is making handwritten corrections on the card, changing Alicia's surname from Huberman to Sebastian.

Scene opens on INSERT, and CAMERA PULLS BACK as she talks:

FIRST GIRL
There's a fast and confidential worker! A few weeks in Rio and she's grabbed herself a husband -- on government time, too. I told you, pull is all you need.

Puts card back in file.

DISSOLVE TO:

(Sebastian and Alicia returning from honeymoon)

FADE IN

INT. SAME GOVERNMENT OFFICE

387 CLOSE SHOT at file cases. The clerk we have seen in previous scenes approaches another girl with Alicia's record card.

FIRST GIRL
Lookie, Mary, let's go to Rio. Two months and she's got a second husband. This time it's Devlin. Here - put her under the D's.
(hands card over)
Maybe she'll stay put for a while.

INSERT CARD in girl's hand. Alicia's name has been changed from Sebastian to Devlin and there is a further notation that her assignment has been successfully completed.

THIRD GIRL'S VOICE
She'd better -- we're running out of space on this card.

Alicia's card is inserted in the "D" drawer. As the girl's hand pushes back the other cards to find the proper place, Devlin's card is revealed and on it we see the notation: "Two months' leave of absence. Purposes - relaxation."

FIRST GIRL'S VOICE
Two husbands and a leave of absence - all on the taxpayer's money.
(As Alicia's card goes in next to Devlin's:)
It shows you what pull will do.

FADE OUT

THE END